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SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART VII.

THE AJAX.

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SOPHOCLES

THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES, COMMENTARY, AND
TRANSLATION IN ENGLISH PROSE,

BY

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PART VII.

THE AJAX.

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PREFATORY NOTE.

THE commentary contained in this edition of the *Ajax* is not an enlargement of that which I contributed in 1868 to the *Catena Classicorum*, but a new one throughout.

In sending forth this volume, which finishes, so far as the extant plays of Sophocles are concerned, the task which I began in 1883, I desire to repeat my acknowledgments to the Syndics and to the staff of the Cambridge University Press, who have enabled the work to be carried on under the most favourable conditions which publishers or printers could provide.

A volume containing the Fragments of Sophocles is in preparation.

R. C. JEBB.

CAMBRIDGE,
September, 1896.

2004

TO MY WIFE

I DEDICATE THIS EDITION OF SOPHOCLES,

WHICH HAS OWED MORE TO HER SYMPATHY

THAN TO ANY OTHER AID.

CONTENTS.

INTRODUCTION . . . . . page ix

§ 1. The Ajax of the *Iliad*. § 2. Cyclic epics. The *Aethiopis*. § 3. The *Little Iliad*. § 4. Ajax and the Aeacidae. Legend that Ajax was invulnerable. § 5. The Ajax-trilogy of Aeschylus. (i) Ὅπλων κρίσις. § 6. (ii) Θρῇσσαι. § 7. (iii) Σαλαμίνιαι.

§ 8. The *Ajax* of Sophocles. Analysis. § 9. Dramatic unity of the play. § 10. The veto on the burial. § 11. The issue thus raised. § 12. The successive moods of Ajax. His speech in verses 646—692. § 13. His imprecation upon the Greeks. § 14. The divine judgment. Athena. § 15. Odysseus. § 16. Teucer. His scenes with the Atreidae. Modern criticism on this part of the play. § 17. Tecmessa. The Chorus.

§ 18. The *Teucer* of Sophocles. His *Eurysaces*. § 19. The story of Ajax in later literature. § 20. Illustrations from ancient Art.

§ 21. Evidence for the date of the play. § 22. The title.

MANUSCRIPTS, EDITIONS, ETC. lv

§§ 1, 2. MSS. § 3. Scholia. § 4. The state of the text. Lacunae. Proposed transpositions. Interpolations. § 5. Editions.

METRICAL ANALYSIS lx

ANCIENT ARGUMENT TO THE PLAY; DRAMATIS PERSONAE; STRUCTURE 3

TEXT 10

APPENDIX 213

INDICES 241

INTRODUCTION.

§ 1. AMONG the plays of Sophocles there were many, as titles and fragments show, of which the scene was laid at Troy, and of which the action was founded on the epics of the Trojan cycle. This series ranged over the whole course of the ten years' war, from its earliest incidents, as told in the *Cypria*, down to the fall of the city, as told in the *Iliupersis*. The *Philoctetes* is connected with this series, but the *Ajax* is the only remaining piece which actually belongs to it. The story is taken from sources later than the *Iliad*, but the conception of the hero, though modified by that later legend, is fundamentally Homeric.

The Ajax of the *Iliad*.

In the *Iliad*, Ajax, the son of Telamon, comes to Troy from Salamis with twelve ships, and is stationed on the extreme left of the army, at the east end of the camp,—as Achilles holds the corresponding post of honour on the right[1]. He is an independent chief,—subject only to the allegiance which all the chiefs owe to the Captain General, Agamemnon. There is no reference to his descent from Aeacus; nor is there anything that connects him especially with Athens[2]. He has

[1] *Il.* 11. 7—9.

[2] In the Catalogue only two verses are given to Ajax, *Il.* 2. 557 f.:—

Αἴας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας·
[στῆσε δ' ἄγων ἵν' Ἀθηναίων ἵσταντο φάλαγγες.]

The second verse is absent from our best MSS., as it was from some of the editions known to Quintilian (5. 11 § 40). Aristotle (*Rhet.* 1. 15 § 13) alludes to it as having been quoted by the Athenians in support of their claim to Salamis, and the interpolation must be at least as old as the date of their controversy with the Megarians (*circ.* 600—595 B.C.), whether the author was Solon or not. The Alexandrian critics rejected the verse, pointing out that Ajax, on the extreme left, had the Thessalians for

a well-recognised rank as being, next to Achilles, the greatest warrior in the Greek army[1]. Gigantic in stature—taller by a head and shoulders than his fellows—and of a massive frame, he is emphatically the 'bulwark' of the Greek host[2]. In comeliness, too, he is second only to the son of Peleus[3]; but 'huge Ares' is the god to whom he is compared; and when he is described 'with a smile on his grim face,' it is in the joy of battle[4]. The Homeric poet illustrates the qualities of his valour—both impetuous and obstinate—by likening him, first, to a lion in his onset, and then, when he is forced back by superior numbers, to a stubborn ass, whom boys, with feeble but incessant blows, laboriously cudgel out of a corn-field[5]. Staunch and steadfast, he never fails his friends at need—whether it be some individual comrade, such as his half-brother Teucer, whom he protects[6], or whether he comes to the rescue of the whole army at some crisis[7]. In the absence of Achilles, it is only Ajax who is a match for Hector[8]. The sevenfold shield[9] of Ajax is not only his characteristic attribute, but the symbol of his service,—great in attack, but especially signal in defence: and as the mighty shield is compared in

his neighbours on the right (*Il.* 13. 681), while Odysseus, at the middle of the camp, was next to the Athenians (*Il.* 4. 329): Strabo 9. p. 394.

Verse 557 may have been interpolated along with v. 558. If, however, it belonged to the genuine text, it must originally have been followed by more than one verse relating to Ajax, who was too important to be dismissed so curtly.

[1] *Il.* 2. 768 *ἀνδρῶν αὖ μέγ' ἄριστος ἔην Τελαμώνιος Αἴας | ὄφρ' Ἀχιλεὺς μήνιεν.*

He holds the same rank in the *Odyssey* (11. 468); with Alcaeus (fr. 48 *τὸν ἄριστον πεδ' Ἀχίλλεα*); with Pindar (*N.* 7. 27 *κράτιστον Ἀχιλέος ἄτερ*); with Sophocles (*Ai.* 1340); and in later literature (Hor. *S.* 2. 3. 193 *heros ab Achille secundus;* Philostratus *Heroic.* 719 f.; Dictys 4. 5, etc.).

[2] *Il.* 3. 227 *ἔξοχος Ἀργείων κεφαλήν τε καὶ εὐρέας ὤμους*: 229 *πελώριος, ἔρκος Ἀχαιῶν.*

[3] *Il.* 17. 279.

[4] *Il.* 7. 208 *σεύατ' ἔπειθ' οἷός τε πελώριος ἔρχεται Ἄρης*: 212 *μειδιόων βλοσυροῖσι προσώπασι.*

[5] *Il.* 11. 548—562.

[6] *Il.* 8. 266, etc.

[7] As in the battle at the ships, when he wounds Hector (*Il.* 14. 409 ff.); or in the fight over the body of Patroclus (17. 281 ff.).

[8] The Greek chiefs rejoice when it falls to the lot of Ajax to meet Hector in single combat (*Il.* 7. 182).

[9] Made of seven layers of bull's hide, with a layer of metal nailed on the top,—*χάλκεον, ἑπταβόειον*—as described in *Il.* 7. 219—223.

the *Iliad* to a tower, so its owner himself is elsewhere called 'a tower of strength' to the Achaeans[1].

The Athena of Sophocles speaks of Ajax as pre-eminent not only for bravery but for prudence[2]. This is true to the picture of him in the *Iliad*. Once, indeed, after he has uttered a defiant and menacing challenge, Hector calls him 'a blunderer, a clumsy braggart[3]'; as, in Shakespeare, Thersites calls him a 'beef-witted lord,' and Ulysses, 'the lubber Ajax[4].' In another place, however,—when he agrees, at the herald's suggestion, to break off his combat with Hector, though he was having the best of it,—his chivalrous opponent recognises Ajax as one to whom the gods have given, not only 'stature and might,' but 'understanding[5].' His good sense is conspicuous in the embassy to Achilles, where he is the colleague of Odysseus and Phoenix. It is he who perceives when the moment has come for ceasing to press the inexorable hero. 'Let us go hence; for I do not think that the end of our message can be gained by this mission.' He points out to his companions that it seems hopeless to move Achilles at present: and then, turning to Achilles himself, he addresses him in words of frank reproach, but also of friendly appeal and of cordial good-will[6].

One trait, however, marks an important difference between the Homeric and the later conception. In the play of Sophocles Ajax appears as one who has offended Athena by the presumptuous self-confidence with which he has rejected divine aid in war. There is no trace of this in the *Iliad*. While he is arming for the combat with Hector, he exhorts the Greeks to pray that Zeus may help him[7]. In the battle at the ships, after splendid deeds of valour, he retreats when he perceives, with a thrill of awe, that, for the time, the gods are against him[8]. During the battle over the body of

[1] *Il.* 7. 219 *φέρων σάκος ἠΰτε πύργον*: *Od.* 11. 556 (of Ajax) *τοῖος γάρ σφιν πύργος ἀπώλεο.*

[2] v. 119 *τούτου τίς ἄν σοι τἀνδρὸς ἢ προνούστερος, | ἢ δρᾶν ἀμείνων ηὑρέθη τὰ καίρια;*

[3] *Il.* 13. 824 *Αἶαν ἀμαρτοεπές, βουγάϊε.*

[4] *Troilus and Cressida*, 2. 1. 12, 3. 3. 139.

[5] *Il.* 7. 288 *Αἶαν, ἐπεί τοι δῶκε θεὸς μέγεθός τε βίην τε | καὶ πινυτήν.*

[6] *Il.* 9. 624—642. [7] *Il.* 7. 193 ff.

[8] *Il.* 16. 119 *γνῶ δ' Αἴας κατὰ θυμὸν ἀμύμονα ῥίγησέν τε | ἔργα θεῶν.*

Patroclus, when a thick mist has fallen on the field, his prayer for light breathes reverent submission to the will of Zeus[1].

Such is the Ajax of the *Iliad;* a mighty champion of the Greeks in their sorest need; a man of good sense and good feeling, sparing of words, but able to speak wisely in season; loyal to his friends; straightforward and unselfish; frankly conscious of his strength, but placing his reliance on the help of the gods, and yielding, even in the fiercest struggle, to revelations of their mind.

A contest between Ajax and Odysseus for the arms of Achilles, resulting in the defeat and suicide of Ajax, is first mentioned in the *Odyssey*[2], where the sullen shade of the injured hero refuses to hold converse with the victor. It was the goddess Thetis who set her son's arms for a prize; 'the judges were the children of the Trojans and Pallas Athena.'

Cyclic epics. The *Aethiopis.*

§ 2. The whole passage evidently presupposes some well-known work or works in which the contest for the arms had been related more at length. The scholiast says that 'the story comes from the Cyclic poets[3].' There are two poems, and two only, which are known to have contained that story. One is the

[1] *Il.* 17. 645 ff.

[2] *Od.* 11. 543—547:

οἵη δ' Αἴαντος ψυχὴ Τελαμωνιάδαο
νόσφιν ἀφεστήκει, κεχολωμένη εἵνεκα νίκης
τήν μιν ἐγὼ νίκησα δικαζόμενος παρὰ νηυσὶ
τεύχεσιν ἀμφ' Ἀχιλῆος· ἔθηκε δὲ πότνια μήτηρ,
παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη.

On the last verse (547) the schol. (H) says, ἀθετεῖ Ἀρίσταρχος. It is not known on what grounds he rejected it; whether because the verse was absent from some copies; or because it conflicted with some other version of the matter which he regarded as having better authority; or for both reasons. The context itself affords no reason for suspecting this particular verse; on the contrary, the mention of the person who *proposed* the prize (ἔθηκε) is most naturally followed by a mention of the persons who made the award; and the passage would be maimed by the omission. W. Christ holds that Aristarchus was mistaken in condemning verse 547, and that it represents an early version of the story, probably that given by Arctînus in the *Aethiopis* (*Jahr. f. Philol.* 1881 p. 444): see also Kirchhoff (*Hom. Odyss.* p. 231); and K. F. Ameis *ad loc.* The whole passage relating to the contest of the arms may, no doubt, be later than other parts of the Νέκυια.

[3] Schol. H on *Od.* 11. 547 ἡ δὲ ἱστορία ἐκ τῶν κυκλικῶν.

Aethiopis, by Arctînus of Miletus, which may be placed about 776 B.C. The other is the *Little Iliad*, which in later antiquity was commonly (though not universally) ascribed to Lesches[1], of Pyrrha, near Mitylene, and of which the approximate date is 700 B.C.

In the *Aethiopis*, which contained the death of Achilles, Ajax played a foremost part in rescuing the corpse from the Trojans—an episode imitated from the fight over the body of Patroclus in the *Iliad*. As to the manner in which Arctînus conceived the contest for the arms, only two details are known. (1) After the award, Podaleirius—the physician, skilled in diagnosis of obscure ailments, as his brother Machaon was the great surgeon—perceived a fierce light in the eyes of Ajax, and a weight upon his spirit, which were the precursors of the end :—

> ὅς ῥα καὶ Αἴαντος πρῶτος μάθε χωομένοιο
> ὄμματά τ' ἀστράπτοντα βαρυνόμενόν τε νόημα[2].

[1] As Carl Robert has pointed out in *Bild und Lied* ('Arktinos und Lesches,' pp. 222 ff.), the claim of Lesches is subject to much doubt. Hellanicus, himself a Lesbian, attributed the *Little Iliad* to Cinaethon of Lacedaemon, according to the scholiast on Eur. *Tro.* 821 ; where Thestorides of Phocis and Diodorus of Erythrae are mentioned as other writers to whom the poem had been attributed—while Lesches is not even named. The scholiast probably derived this statement from the Alexandrian Lysimachus, a learned mythographer, whose work entitled Νόστοι is often quoted.

[2] Schol. *Il.* 11. 515 (referring to the skill of Machaon in surgery): τοῦτο ἔοικε καὶ Ἀρκτῖνος ἐν Ἰλίου πορθήσει νομίζειν ἐν οἷς φησιν [here he quotes eight verses from Arctînus, on the skill of Machaon and Podaleirius respectively, ending with the two verses given above]. Arctînus was the author of two poems: (1) the Αἰθιοπίς, which ended with the contest between Ajax and Odysseus for the arms: (2) the Ἰλίου πέρσις, which (like the *Little Iliad*) probably included the healing of Philoctetes. The scholiast quotes these verses as being ἐν Ἰλίου πορθήσει. It has been supposed that they occurred in connection with the contest for the arms, and that therefore the scholiast ought to have said ἐν Αἰθιοπίδι. But it is also possible that the scholiast is right—that the verses came from the *Iliupersis*, and had to do with the healing of Philoctetes. Certainly, as Mr Monro has remarked (*Journ. Hellen. Stud.* vol. v. p. 29), 'the two lines about Ajax have rather the appearance of a parenthesis.' If, however, the skill of Podaleirius was thus illustrated by a glance backward at the insight which he had formerly shown with regard to Ajax, we can scarcely avoid supposing that in the *Aethiopis*, when the contest for the arms was being related, this observation by Podaleirius had already been mentioned. The parenthesis would be clumsy and out of place, if the fact was being noticed for the first time. Indeed, such an allusion might well suggest the inference that in the *Aethiopis* the contest for the arms, and the effect of his defeat upon Ajax, were described with some fulness.

(2) Arctînus described Ajax as killing himself 'about dawn[1]'—doubtless on the morning after the award. There is no reason to think that Arctînus mentioned that delusion of Ajax by Athena which caused his slaughter of the cattle. The scanty evidence rather suggests that the rage in the hero's soul was not expressed in any deed of violence, but that he passed in seclusion, perhaps within his tent, the few hours of darkness between his defeat and his death[2]. It is highly probable that the older and simpler form of the Ajax-myth knew nothing of his insane onslaught on the cattle, by which Athena averted his vengeance from the Greek chiefs. The motive of his suicide, in this older version, seems to have been simply resentment at the award—not that feeling combined with a sense of disgrace incurred by his own action. Such is certainly the impression given by the passage in the *Odyssey*[3]. It is given also by Pindar, when he says, 'The Danaoi paid court to Odysseus by secret votes, and Ajax, robbed of the golden arms, wrestled with death[4].' Pindar agrees with Arctînus in saying that Ajax died about dawn—a coincidence which can hardly be accidental[5].

[1] Schol. Pind. *Isthm.* 4. (3.) 58 ὁ γὰρ τὴν Αἰθιοπίδα γράφων περὶ τὸν ὄρθρον φησὶ τὸν Αἴαντα ἑαυτὸν ἀνελεῖν.

[2] We have just seen that, according to Arctînus, it was the acute physician Podaleirius who 'first' detected the symptoms of anger and deep mental trouble in Ajax. This clearly implies that Ajax, though with rage in his soul, retained his self-command. What the physician was 'the first' to see, others saw only in the light of the tragic event—the hero's suicide, which so quickly ensued. So, at least, I understand the force of πρῶτος μάθε. The antithesis might be, of course, with the later perception caused in others by an *outbreak* of fury on the part of Ajax: but, in connection with the fact that he was here represented as dying almost immediately after the award, this seems less probable.

[3] *Od.* 11. 543 ff.: not merely because it is silent respecting madness and outrage, but because it implies (556 f.) that Ajax had died, like Achilles, in unclouded renown—without having done anything to offend the Greeks, who in the play of Sophocles (v. 726) threaten to stone Teucer, as 'the kinsman of the maniac, the plotter against the host.'

[4] *Nem.* 8. 26 f. Precisely the same impression—that the suicide was the immediate consequence of the award—is conveyed in *Nem.* 7. 25, οὔ κεν ὅπλων χολωθεὶς | ὁ καρτερὸς Αἴας ἔπαξε διὰ φρενῶν | λευρὸν ξίφος.

Eustathius (p. 1698. 51), in commenting on *Od.* 11. 543 ff., thus closes his paraphrase of the account given by some 'others' (who probably include Arctînus)—καὶ εὐθὺς Ὀδυσσεὺς μὲν ἔλαβε τὰ ὅπλα, Αἴας δὲ ἀπῆλθε [ἀπέθανε?] ξίφει πεσών.

[5] *Isthm.* 3. 53 ὀψίᾳ | ἐν νυκτί, *i.e.* 'at the end of the night,'=περὶ ὄρθρον (see above, note 1).

There is another point, however, in which it seems probable that they diverged. According to Pindar, the Greek chiefs were the judges in the contest for the arms. This account, which Sophocles follows, is fitted to win sympathy for Ajax, who appears as a victim of jealousy and of ingratitude on the part of men who had the best reason to know that he was second only to Achilles. But the *Odyssey* testifies to that other version according to which the judges were 'the children of the Trojans and Pallas Athena.' The words of the scholiast[1] there deserve attention:—'The story is from the Cyclic poets. Agamemnon, on his guard against seeming to favour either of the competitors for the arms of Achilles, brought some Trojan prisoners, and asked them by which of the two heroes they had been more injured,' etc. There is no reason to doubt that the scholiast knew of this account as given in some poem (or poems) of the Epic Cycle. There is no warrant for assuming that he invented this statement to explain the verse on which he was commenting. But the *Aethiopis* and the *Little Iliad* are, so far as we know, the only Cyclic poems to which his allusion could refer. And in the *Little Iliad* the award of the arms was decided, not by Trojan prisoners in the Greek camp, but (as will be seen presently) by Trojan opinion reported from Troy itself. Presumably, then, it was in the *Aethiopis* that the Trojan prisoners acted as judges. Since that poem dated from the

[1] Schol. H on *Od.* 11. 547. Eustathius (p. 1698) cannot, I think, be regarded as a witness of independent authority on this point, though that has sometimes been assumed. Commenting on παῖδες δὲ Τρώων δίκασαν, he says:—ἱστέον δὲ ὅτι (1) οἱ μὲν ἁπλοϊκώτερόν φασι Τρῶας καὶ Ἀθηνᾶν δικάσαι Ὀδυσσεῖ καὶ Αἴαντι περὶ τῶν Ἀχιλλέως ὅπλων ἐρίζουσι, καὶ δὴ καὶ Κόϊντος [Quint. Smyrn. 5. 128 ff.] διασκευάζει ἐν τοῖς αὐτοῦ τὴν δίκην ῥητορικῶς. (2) ἕτεροι δέ φασιν ὅτι ἐπίτηδες Ἀγαμέμνων φυλαττόμενος τὸ δόξαι θατέρῳ τῶν ἡρώων χαρίσασθαι, αἰχμαλώτους τῶν Τρώων συναγαγών, ἤρετο κ.τ.λ. Here he is repeating, partly *verbatim*, Schol. H on *Od.* 11. 547, to which he adds nothing new. Thus he distinguishes two versions. (1) That in which the judges are simply '*the Trojans*,' with Athena—as in the *Odyssey*. He names Quintus Smyrnaeus in connection with this version—and for a reason which can, I think, be perceived; Quintus makes Nestor say, τοὔνεκα Τρωσὶν ἐφῶμεν εὔφροσι τήνδε δικάσσαι κ.τ.λ. (5. 157). Eustathius noticed or remembered this,—but not that, by Τρωσίν, the Nestor of Quintus meant the Trojan prisoners in the camp (as he presently explains, v. 160). (2) The version given by 'others' (ἕτεροι)—in which *the Trojan prisoners* judged—was manifestly known to Eustathius only from the scholium on the *Odyssey*, which he reproduces.

earlier part of the eighth century (*circ.* 776 B.C.), the verse in the Nekyia of the *Odyssey*, παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη, may have been founded upon it. The Nekyia is, in great part, older, probably, than 800 B.C., but unquestionably received some additions in the course of the eighth and seventh centuries. It is not necessary, however, to suppose that the Nekyia was here indebted to the *Aethiopis*. Both may have used some older source now unknown. When the Homeric poet associates 'Pallas Athena' with the Trojan judges, he need not be understood as conceiving that she actually presided over the award,—as in the *Eumenides* she presides at the first session of the Areiopagus,—but merely that she influenced the minds of the arbiters.

The *Little Iliad*.

§ 3. The author of the *Little Iliad* seems to have worked in a spirit quite different from that of Arctînus. The *Aethiopis* was a grave epic, more in the temper of the *Iliad*; while the other poem had more affinity to the *Odyssey*, more of the lighter Ionian vein, and a larger element of romance. The contest for the arms was managed in a way which indicates the desire to avoid imitation of some earlier poet who had referred the award to the Trojan captives. By Nestor's advice, the Greeks send spies to the walls of Troy, in the hope that they may overhear some Trojan comments on the rival Greek heroes. The spies are fortunate. At that very moment two Trojan maidens are discussing Ajax and Odysseus. One of them deems Ajax the braver, since he carried the corpse of Achilles out of the fray. The other, inspired by Athena, reproves her;—'even a woman can bear a burden, when it is laid on her,—but she cannot fight';—and added, doubtless, that it was Odysseus who had protected the retreat. The Greek chiefs, on hearing the report of their messengers, adjudged the arms to Odysseus[1]. Ajax,

[1] Schol. on Ar. *Eq.* 1056. The first maiden said,

Αἴας μὲν γὰρ ἄειρε καὶ ἔκφερε δηϊοτῆτος
ἥρω Πηλείδην, οὐδ' ἤθελε δῖος Ὀδυσσεύς·

The second answered (Ἀθηνᾶς προνοίᾳ):

πῶς ἐπεφωνήσω; πῶς οὐ κατὰ κόσμον ἔειπες;
καί κε γυνὴ φέροι ἄχθος, ἐπεί κεν ἀνὴρ ἐπιθείη·
ἀλλ' οὐκ ἂν μαχέσαιτο.

stricken with frenzy, made the onslaught on the flocks and herds of the Greeks, and afterwards slew himself[1]. Agamemnon, probably by the counsel of the seer Calchas, decreed that the body of Ajax should not receive the customary form of funeral—*i.e.* would not be burned, but should be placed in a coffin, and interred[2]. Here, then, we have two traits which are distinctive of the story as handled by Sophocles, the onslaught of the mad Ajax on the cattle, and the idea that, after his death, his body was held to be treated with some degree of penal dishonour. Both these traits so far as can now be judged, were peculiar to the *Little Iliad*. In the other version—that indicated in the *Odyssey* and by Pindar, and probably given by Arctinus—Ajax died guiltless of offence against the Greeks, and received the honours, the spontaneous and unconstrained tribute of public mourning.

Ajax and the Aeacidae.

§ 4. Before the age of the Attic dramatists, the Ajax legend received some further development, which were probably unknown to the Cyclic poets. One of these was the enrolment of Ajax among the Aeacidae. The *Iliad* bestows the name of Αἰακίδης on two persons only—Peleus, the son, and Achilles, the grandson, of Aeacus. The logographer Pherecydes[3] (*circ.* 430 B.C.) made Telamon the son of Actaeus and Glauce, a daughter of the Asopian hero Cychreus,—recognising no tie, except friendship, between Telamon and Peleus. According to another legend however, both Peleus and Telamon were sons of Aeacus by Endeis[4] (Ἐνδηΐς = ἔγγαιος or ἔγγειος, from the Doric δᾶ = γῆ).

The last line and a half are in the text of Andromeda. The scholiast designates the author as ὁ τὴν μικρὰν Ἰλιάδα ποιήσας.

[1] Proclus in his analysis of the *Little Iliad* (Pausan. *ed. supp.*): ἡ τῶν ἑπτὰ ὅπλων κρίσις, καὶ Ὀδυσσεὺς κατὰ βούλησιν Ἀθηνᾶς κατάσκοπος. Ἄιας δὲ φανεὶς γενόμενος τῶν τε λείων Ἀχαιῶν λυμαίνεται καὶ ἑαυτὸν ἀναιρεῖ.

[2] Eustathius on *Il.* a. 391 (p. 182): ὁ τῶν νεκρῶν Ἕλλην γράφων ἱστορεῖ, ὅτι καὶ ἔθαψαν αὐτὸν οἱ Ἕλληνες, κρύψαι δὲ οὐκ ἐν τοῖς ἔθεσι τοῦ βασιλέως. The same use of Calchas is mentioned by Pausanias *Heroic.* xi. 3.

[3] Apollod. 3. 12. § 6.

[4] Apollod. *l.c.* The Endeis appears in Megarian legend as a daughter of Zeleinus or Zeuxis of Megara (Paus. 1. 39. 6; Plut. *Thes.* 10). Another legend makes her a daughter of Cheiron (schol. Pind. *N.* 5. 12; schol. *Il.* 16. 14; Hygin. *fab.* 14). In Apollod. *l.c.* the text now reads Ἐνδηΐδα τὴν Σκείρωνος: but Aegius in his edition (Rome, 1555) gave Χείρωνος, which Heyne (ed. 1803) retained.

The cult of Aeacus, son of Zeus, had its chief seat in the island called after his mother, the nymph Aegina. Telamon and Ajax belonged to Salamis. By making Telamon and Peleus brothers, the Aeginetans linked their local hero with the others. This engrafting of Telamon and his son on the Aeacid stock had gained general acceptance before the fifth century B.C. The sculptures of Athena's temple at Aegina date from the period of the Persian wars. On the east pediment Heracles and Telamon were the prominent figures; on the west, Ajax was seen defending the corpse of Achilles. Herodotus[1] says that when the Greeks had resolved, just before the battle of Salamis, 'to invoke the Aeacidae as allies,' they called on Ajax and Telamon to come to them from Salamis itself, but sent a ship to Aegina to summon 'Aeacus and *the other* Aeacidae' (*i.e.*, Peleus, and his son Achilles; Phocus, and his sons Crisus and Panopeus). The passage has an especial interest as showing that, though Ajax had now been thoroughly adopted into the Aeacid cult of Aegina, this had been done without weakening the immemorial tradition which made Salamis his home.

Ajax invulnerable.

Another addition to the Ajax legend—worthy of notice, since Aeschylus used it—is that which made the hero invulnerable. This was borrowed from the story of Achilles,—which, indeed, influenced at several points the later development of the Ajax-myth: and it served also to connect Ajax with Heracles. In Pindar's fifth Isthmian ode, Heracles, the guest of Telamon at Salamis, prays that his host may have a son, as 'staunch of frame' as the hide of the Nemean lion which he himself is wearing[2]. From some such germ grew the story

[1] 8. 64 ἔδοξε δέ σφι εὔξασθαι τοῖσι θεοῖσι καὶ ἐπικαλέσασθαι τοὺς Αἰακίδας συμμάχους, ὡς δέ σφι ἔδοξε,...αὐτόθεν μὲν ἐκ Σαλαμῖνος Αἴαντά τε καὶ Τελαμῶνα ἐπεκαλέοντο, ἐπὶ δὲ Αἰακὸν καὶ τοὺς ἄλλους Αἰακίδας νέα ἀπέστελλον ἐς Αἴγιναν. It has generally been supposed that the ship sent to Aegina was intended to bring sacred images or symbols of the Aeacidae (so E. Curtius, *Hist. Gr.* II. p. 291 Eng. tr.). Stein, however, thinks that the object was merely to make the invocation at Aegina in the proper form; and would similarly explain the presence of the Dioscuri with the Spartan armies (Her. 5. 75) in a purely spiritual sense.—After the victory, three Phoenician triremes were dedicated by the Greeks to deities who had helped them—one to Poseidon at the Isthmus, one to Athena at Sunium, and one to Ajax at Salamis (Her. 8. 121).

[2] *Isthm.* 5. 47 ἄρρηκτον φυάν, ὥσπερ τόδε δέρμα με νῦν περιπλανᾶται | θηρός.

that Ajax had been born before the arrival of Heracles, who wrapped the child in the lion-skin, making it invulnerable, except in one place which the hide had not covered[1]. This legend is unknown to the *Iliad*[2]; but in Plato's time it was generally current[3].

§ 5. Aeschylus handled the story of Ajax in a trilogy. The first play was called Ὅπλων κρίσις, the *Award of the Arms*. Aristotle includes this title (without naming Aeschylus) in a list of ten tragedies of which the subjects were taken from the *Little Iliad*[4]. It would be unsafe to found too much upon this notice. Aristotle may have meant, not a particular tragedy entitled Ὅπλων κρίσις, but, more generally, that episode, as a tragic subject; thus the contest for the arms was certainly included in the *Ajax* of Theodectes, to which Aristotle more than once alludes in the *Rhetoric* (see below, § 19). We cannot assume, then, that the version given in the *Little Iliad* was that which Aeschylus followed. Welcker[5] thinks that Aeschylus, following the *Aethiopis* of Arctînus, made the Trojan captives the judges, and omitted the onslaught of Ajax on the cattle. As to the judges, it is obvious that tragedy could not use the almost playful romance of the *Little Iliad*, and represent the question as decided by the conversation between the Trojan maidens. One of Welcker's chief reasons for thinking that the captives formed the tribunal is that the Ὅπλων κρίσις had a second title, namely, Φρύγες,—these 'Phrygians' being the Trojan captives who acted as judges: but this hypothesis as to the second title has no good foundation[6]. On this point, then, we must be content to remark that the Trojans appear as the judges not only in the *Odyssey*, but also in the *Heroica* of Philostratus, in Quintus Smyrnaeus, and in the *Posthomerica*

The trilogy of Aeschylus. (i) Ὅπλων κρίσις.

[1] Tzetzes on Lycophron 455—461. Argument to Soph. *Ai.* (*ad fin.*), and schol. on v. 833.

[2] Thus in *Il.* 23. 822 the Greeks fear that Ajax may be wounded by Diomedes.

[3] Plat. *Symp.* 219 E (χρήμασι) πολὺ μᾶλλον ἄτρωτος ἦν πανταχῇ (*sc.* ὁ Σωκράτης) ἢ σιδήρῳ ὁ Αἴας.

[4] *Poet.* c. 23 *ad fin.*

[5] *Ueber den Aias des Sophokles*, in *Rhein. Mus.* for 1829, part 3, p. 53.

[6] No such second title appears in any one of the five ancient citations of the Ὅπλων κρίσις (Nauck, *Trag. Frag.*, pp. 57 f.).

of Tzetzes[1]. Now, after the age of Attic tragedy, the *Aethiopis* of Arctînus, like other Cyclic epics, fell into comparative obscurity, so much of the material having been worked up in the more attractive form of drama. The earliest writer, of known date[2], who names Arctînus, is Dionysius of Halicarnassus (*circ.* 25 B.C.)[3]. It would seem that neither Strabo nor Pausanias knew the *Aethiopis*[4]. When, therefore, Philostratus (*circ.* 235 A.D.), or Quintus Smyrnaeus (*circ.* 450 A.D.), represents the Trojan captives as the judges, it is much less probable that he derived that version from Arctînus than that he found it in some old writer of wider popularity, such as Aeschylus. It is, of course, a bare possibility that these late writers relied solely on the verse in the *Odyssey*; but it is very unlikely. I think, therefore, that Welcker's view on this point has much in its favour, although the ground on which he chiefly rests it (the supposed second title of the play) is untenable. With regard to the general treatment of the subject by Aeschylus, one important fact is certain. Ajax and Odysseus argued their respective claims in speeches[5]—as they do in Ovid and Quintus Smyrnaeus, and as we know that they did in Theodectes. It may perhaps jar somewhat on our conception of Aeschylus—whose style, as we know it, is so remote from rhetoric of the kind which afterwards became popular at Athens—to imagine him pitting his two heroes against each other in controversial speeches; but there is the trial-scene in the *Eumenides* to remind us how he could treat a subject of the forensic type without loss of tragic and heroic elevation. The pleading of his Ajax and his Odysseus had probably more resemblance to a controversy in the *Iliad* than to such an

[1] Philostr. *Heroic.* 11. 3: Quint. Smyrn. 5. 157: Tzetzes *Posthom.* 485.

[2] The scholia which name or indicate Arctînus, such as those on *Il.* 11. 515 and Pind. *Isthm.* 4. (3.) 58, may, of course, be older, or represent older sources.

[3] *Ant. Rom.* 1. 68.

[4] As to Strabo, see Mr Monro in *Journ. Hellen. Stud.* IV. p. 16, n. 1; as to Pausanias, *ib.* p. 31, n. 1.

[5] This is proved by a fragment of the Ὅπλων κρίσις (Aesch. frag. 175, ed. Nauck), manifestly from a speech of Ajax, who taunts Odysseus with being the son of Sisyphus:

ἀλλ' Ἀντικλείας ἄσσον ἦλθε Σίσυφος,
τῆς σῆς λέγω τοι μητρὸς ἥ σ' ἐγείνατο.

encounter of wits as Euripides would have provided on a similar occasion.

§ 6. The second play of the trilogy was the Θρῇσσαι. These Thracian women, who formed the Chorus, were captives of Ajax. Tecmessa, in Quintus Smyrnaeus, says that her lord had carried her away from her home, 'along with other women, prizes of war[1].' The function of this Chorus was similar to that of the Salaminian sailors in Sophocles, to express reverence for Ajax, to mourn with him in his unjust defeat, and especially to sympathise with Tecmessa, a captive like themselves, and one whose lot was to be reduced, by the hero's death, to a level with their own[2]. The suicide of Ajax was related by a messenger[3]. Aeschylus adopted the legend already mentioned—that Ajax was invulnerable, except at one place (in the side, according to one account), which the lion-hide of Heracles had not covered. The messenger told how, when Ajax first attempted to slay himself, the sword bent against his body, 'as when a man bends a bow.' But anon a divine being came to him: she it was who showed him the place at which he must drive in the sword[4]. The simple fact that the suicide of Ajax was narrated by an eye-witness, who could describe the circumstances attending it, at once indicates how profoundly Aeschylus must have differed from Sophocles in his treatment of this subject. In the psychology of Ajax, as delineated by Sophocles, we can trace

(ii) Θρῇσσαι.

[1] Quint. Smyrn. 5. 541 ἅμ' ἄλλῃς λῃϊάδεσσι.

[2] The ancient scholiast on Soph. *Ai.* 134, after commending Sophocles for forming his Chorus of Salaminians, observes:—*τὸ δὲ τῶν αἰχμαλώτων κηδεμονικὸν μέν, ὡς Αἰσχύλος ἐν Θρῄσσαις, οὐ μὴν εὐπρόσωπον· ὅρα γὰρ οἷον αἰχμαλώτους ἐπιτιμᾶν τῷ Μενελάῳ.* He means that the condition of the captives is well suited to the expression of sympathy (*κηδεμονικόν*), but not, on the whole, *suited to their part* (*εὐπρόσωπον*): for it is unseemly that captives should censure Menelaüs. Hence we learn that the Chorus in the Θρῇσσαι denounced the part taken by the Atreidae in the award of the arms.

[3] Schol. on Soph. *Ai.* 815 *φθάνει Αἰσχύλος ἐν Θρῄσσαις τὴν ἀναίρεσιν Αἴαντος δι' ἀγγέλου ἀπαγγείλας.*

[4] Schol. on Soph. *Ai.* 833 *φησὶ δὲ περὶ αὐτοῦ Αἰσχύλος ὅτι καὶ τὸ ξίφος ἐκάμπτετο οὐδαμῇ ἐνδιδόντος τοῦ χρωτὸς τῇ σφαγῇ*

τόξον ὥς τις ἐντείνων

πρὶν δή τις, φησί, παροῦσα δαίμων ἔδειξεν αὐτῷ κατὰ ποῖον μέρος δεῖ χρήσασθαι τῇ σφαγῇ.

the growth of those complex feelings which imperiously required that his deed should be done in complete security from the witness of human eye or ear, so that he might be alone with his deliberate thoughts, and with the gods to whom he speaks them.

(iii) Σαλαμίνιαι.

§ 7. The place of the Σαλαμίνιαι as the third play of this trilogy, and the nature of the subject, may be considered certain[1]. After the death of Ajax, Teucer returns to Salamis, bringing with him the child Eurysaces (confided to his care by Ajax); he is met with reproaches by his father, the aged and lonely Telamon, who blames him for the death of Ajax; and goes forth to found the new Salamis in Cyprus. With regard to the 'Salaminian women'—the Chorus who gave the title to the play—it is well to remember that, when the protagonist of a Greek play is a man (as Teucer here), but the Chorus female, this regularly denotes that a woman has some important, though secondary, part in the action; as Creüsa, for example, in the *Ion*, where the Chorus is formed by her handmaids. The 'Salaminian women' stood (we may conjecture) in a like relation to Eriboea, the mother of Ajax. In the play of Sophocles the Salaminian sailors imagine the passionate grief with which she will hear the evil tidings of her son; and Ajax vividly expresses the same foreboding. It is very possible (I think) that these passages were suggested by the prominent place which the laments of Eriboea and her handmaids held in the *Salaminiae*[2]. 'The island of Ajax,' as

[1] They were first recognised by Welcker: see *Rhein. Mus.* (1829) pp. 56 ff. It is known from Ar. *Ran.* 1041 that 'lion-hearted Teucer' figured prominently in some work of Aeschylus,—an allusion which can hardly refer to any subordinate part that he may have borne in the Ὅπλων κρίσις or the Θρῇσσαι. And, except the Σαλαμίνιαι, no lost play of Aeschylus is known by name in which Teucer could have been a principal person.

[2] Both these passages in the *Ajax* have a noteworthy emphasis. (1) In the first, vv. 622—634, the Salaminian sailors dwell on Eriboea's grief, which they are merely *predicting*, at a length, and with a degree of detail, which arrest attention. (2) In vv. 850 f., Ajax, after briefly mentioning both his parents, goes on to speak of the manner in which his mother's sorrow will be manifested. The Αἰάντεια of Aeschylus was probably one of his earlier trilogies—written, perhaps, while the new lustre shed on Ajax by the victory at Salamis was still fresh. In that case, the lyric element in the Σαλαμίνιαι may have been very large, giving ample scope for κομμοί between Eriboea and the Chorus.

Aeschylus calls Salamis, had a cult of the hero, including an annual festival (Αἰάντεια); and an impressive conclusion would be given to the trilogy by Telamon decreeing honours to the memory of his son.

§ 8. The award of the arms was not dramatised by Sophocles. In his *Ajax* he assumes, like Pindar, that the award was decided by the Greek chiefs. For the rest, the outline of his plot is taken from the *Little Iliad*. The *Ajax* of Sophocles.

The scene is laid before the tent of Ajax, at the eastern end of the Greek camp, on the northern coast of the Troad. The time is early morning. Odysseus is scanning foot-prints on the ground,—walking to and fro as he does so, in perplexity. The goddess Athena (who is invisible, probably, to him, though seen by the spectators) speaks to him, and tells him that she can resolve his doubts. Ajax, whom he seeks, is within yonder tent. And Ajax has really done the outrage of which he is suspected: it is he who, in the past night, butchered the oxen and sheep of the Greeks, along with the men in charge of them. His plan had been to murder the Greek chiefs, beginning with the Atreidae; but, just as he had reached their tents, Athena struck him with frenzy, and turned his rage aside upon the cattle. At this moment he is tormenting some of the animals in his tent, fancying that they are the Greek princes. And she will show him to Odysseus. She then calls Ajax to come forth. Odysseus is alarmed at the prospect of being confronted with this raging madman: but the goddess reassures him; the maniac shall not see him. Analysis of the play. I. Prologue: 1—133.

Then Ajax comes out, with a blood-stained scourge in his hand, and boasts, with wild laughter, of his triumphs. He has killed the Atreidae, and now he is going to flog Odysseus to death. When he returns to his task, Athena reads the moral to her favourite. Let him beware of sinning, through pride, against the gods, as Ajax has done. 'A day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.' Athena then disappears; and Odysseus departs.

The Chorus of Salaminians, followers of Ajax,—at once sailors and warriors,—now enter. They have heard the rumour Parodos: 134—200.

that Ajax is the author of the onslaught on the cattle, and are keenly disquieted. If the deed has really been his, he must have been driven to it by some angry deity who demented him. But they rather believe that it is a slander, prompted by the jealousy of the Greek chiefs. He has been too long secluded; let him arise, and clear his good name, which is theirs also.

II. First episode: 201—595. (First Kommos: 201—262.)

At this moment Tecmessa comes to them from the tent. She tells them that Ajax has gone mad, and has been slaughtering cattle in the tent. Thus they learn that the worst is true. In the lyric dialogue (kommos) which follows, they learn further that the frenzy of Ajax is past; he is sane again, but is plunged in the deepest despondency. She has just finished a detailed account of what happened in the night—how her lord sallied forth, how he returned, and how, while tormenting his victims, he conversed with 'some phantom' at the tent-door—when Ajax himself is heard calling from within. She opens the door of the tent (*i.e.*, the interior is disclosed by the eccyclema), and Ajax is seen sitting amidst the slaughtered cattle.

(Second Kommos: 348—429.)

He cries to his trusty friends to slay him; he is disgraced, and has become a mockery to his foes: this shame has blotted out his past deeds. In vain the Chorus and Tecmessa try to comfort him. Each successive utterance makes it clearer that he can think of only one refuge. When at last he has said this plainly—reviewing the whole situation in which he finds himself, and reasoning out the conclusion that nothing remains for him but to die—Tecmessa makes her appeal. Let him think what his death will mean for her and for his child. His only reply is to command that the boy shall be brought to him. This is done; and the touching words which he then speaks (incidentally showing his affection for Tecmessa) are words of farewell. He charges the Chorus with his last injunctions for Teucer, who is to see that his armour is buried with him,—saving only the shield which his son Eurysaces (who takes his name from it) is to keep. And Teucer shall take Eurysaces home to Telamon and Eriboea in Salamis.—He then sternly commands Tecmessa to retire, with the child. She addresses him with despairing entreaties; but he roughly silences her, and withdraws into the tent.

First stasimon:

The Chorus, whose thoughts turn wistfully to Salamis, lament

how their hard lot at Troy is now aggravated by this new and dread affliction of their lord. They deplore his cruel fate, and imagine the grief of his aged parents. His plight is indeed such that death might well seem a lesser evil. 596—645.

III. Second episode: 646—692.

Ajax re-enters, with a sword in his hand. He had lately parted from his friends with an open and stern expression of his resolve to die. But now his first words announce at least a change of mood. Time can alter all things; and he has been softened. He is going 'to purge his stains,' and 'to bury' his sword. He wishes 'to avoid' the anger of Athena; and 'henceforth' he will know how to yield to the gods—and to revere the Atreidae. Perhaps they will soon hear that all is well with him.

Hypocheme (serving as second stasimon): 693—718.

A discussion of this speech will be found below (§ 12). Its effect is to throw the Chorus into a transport of joy, to which they give vent in song, accompanied by lively dance. So Ajax has been reconciled to the gods, and has forgiven the Atreidae! The trouble is overpast!

IV. Third episode: 719—865.

A Messenger enters from the Greek camp. Teucer has just returned from a foray in the Mysian uplands. On his arrival, the infuriated Greeks had thronged around him, denouncing him as 'the kinsman of the maniac,' and threatening to stone him. Meanwhile the Greek chiefs had met in council before Agamemnon's tent. The seer Calchas, drawing apart from their circle, had given a private and friendly warning to Teucer. Ajax, he said, had incurred the anger of Athena, by proud words formerly spoken. But her anger will pursue him *for this day only*. If, during this day, he can be kept within the tent, his life may be saved.

On learning that Ajax has just gone out, the Messenger is filled with dismay, which the Chorus share. They call forth Tecmessa. On hearing what Calchas has said, she implores the Chorus at once to aid her in seeking Ajax. The Chorus now leave the orchestra, in two divisions. One division goes out on the left of the spectators, to search the coast eastward from the camp: the other goes out on the right, to search westwards. Tecmessa also goes forth, and the Messenger departs.

A change of scene now takes place—from the ground in front of the tent, to a lonely spot on the sea-shore, fringed with

underwood. (The change of scene in the *Eumenides*, from Delphi to Athens, is the only other certain instance in Greek Tragedy.)

Ajax is seen standing near the sword which he has fixed by its hilt in the ground. He invokes Zeus—to save his corpse from dishonour, by apprising Teucer: Hermes—to give him swift convoy to the nether world: the Furies—to avenge him on the Greeks: Helios—to tell the news in his island-home: Thanatos—to release him. Then he bids farewell to Salamis, to Athens, to the springs, rivers, and plains of Troy: and falls upon his sword.

Epi-parodos: 866—878. Third Kommos: 879—973.

The Chorus re-enter the orchestra in two bands (as they left it), from opposite sides. They do not see the body of Ajax, which is screened by the underwood amid which it fell. While deploring the failure of their search, they hear a sharp cry of anguish from the copse near them. It is Tecmessa, who has found what they sought. She will not suffer them to see what she has seen, but covers the body with a robe.

V. Fourth episode: 974—1184.

Amid the laments which follow, Teucer hastens in: Zeus had heard the prayer of Ajax; 'a swift rumour, as from a god,' had come to the brother. His first thought is for the child that Ajax had bequeathed to his care; and on learning that Eurysaces has been left at the tent, he sends Tecmessa to fetch him. He then unshrouds the corpse; his bitter grief has free course; and as he withdraws the sword from the body which it has transfixed, he remembers that it was Hector's fatal gift.

Menelaüs now enters, and roughly tells Teucer that the body of Ajax is to remain where it lies, unburied. Ajax was a worse than Trojan foe; he had plotted the murder of his comrades, who were saved only by divine interposition. Reverence for authority shall be upheld: Ajax defied the Atreidae while he lived, but they will dispose of him in death. Teucer replies to the second part of the indictment—the charge of insubordination. Ajax was an independent ally, not a vassal of the Atreidae. In the stormy altercation which follows, Menelaüs has the worst of it, and departs, with a hint that he can bring force to bear.

He has just gone, when Tecmessa comes, with the child

Eurysaces, for whom Teucer had sent her to the tent. (Henceforth she is a mute person.) The child is now made to kneel, in the posture of a suppliant, by his father's body, holding in his hand locks of hair (his own, Tecmessa's, and Teucer's), as offerings to the dead. Teucer fears that Menelaüs may seek to separate the kinsfolk from the body of Ajax by force: he therefore places the body under this religious safeguard of a formal 'supplication,' and invokes a solemn curse on any one who may attempt to remove the suppliant by violence. He then goes out, to choose a place for the grave of Ajax.

The Chorus bewail their hardships at Troy. Ajax was once their comfort, and they have lost him. Would that they could pass Sunium, and greet sacred Athens! Third stasimon: 1185—1222.

Teucer re-enters hurriedly, having noticed the approach of Agamemnon, who appears directly afterwards. Agamemnon reproves the presumption of Teucer ('the captive woman's son'). What, after all, was this Ajax? 'Whither went he, or where stood he, where I was not?' Ajax lost the arms: that is no reason why Teucer should attack the judges. 'Sober thyself, I say;—recall thy birth;—bring hither someone else,—a freeborn man,—who shall plead thy cause for thee before us.' Teucer makes a scathing reply. He reminds the king who it was that saved the ships from Trojan fire and sword,—who it was that met Hector in single combat. 'Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?' As to the taunt that he, Teucer, is disqualified by birth for being the champion of Ajax—can the son of Atreus and Aëropè say that to the son of Telamon and Hesionè? With Tecmessa and Eurysaces, he is ready to die in this cause. VI. Exodos: 1223—1420.

At this point—when nothing seems to remain but that the Atreidae should enforce their will—Odysseus enters. He intercedes with Agamemnon, who is ready to hear 'his best friend.' 'Ajax,' he says, 'was my bitterest foe, after I won the arms': but 'in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles.' Agamemnon argues, wavers, and finally says that, though *he* will always detest Ajax, Odysseus may do as he pleases.

The king having gone, Odysseus proffers friendship to Teucer,

and expresses a wish to take part in the obsequies. Teucer warmly thanks him,—contrasting his noble conduct with that of the Atreidae. He fears to accept the co-operation of Odysseus in the actual rites, lest that should displease the dead; but will welcome his presence as a spectator, and his help in conciliating the army. Odysseus assents, and withdraws.

Various tasks in relation to the funeral are now assigned to the Chorus by Teucer. He raises the body of the hero, directing the child to lay his hand upon it, that he too may have a part in the office. Then Ajax is carried forth, followed by his wife and his son, with Teucer and the Salaminian warriors, to be laid by the Hellespont in his grave at Cape Rhoeteum, the grave which was to be 'ever memorable among men[1].'

Dramatic unity of the play.

§ 9. The first question which this play suggests is one which must be considered before any criticism of detail can be profitably attempted—before, indeed, even the character of the hero himself, as drawn by Sophocles, can be properly appreciated. How did the poet conceive the subject of his drama as a whole? What was the nature of the unity which he intended his work to possess? Ajax dies at verse 865: more than a third of the play follows his death, and is concerned with the question as to whether he is, or is not, to be buried. A reader is apt to feel that, with the suicide of Ajax, the principal interest has disappeared. Modern criticism has suggested various apologies for the latter part of the play; the supreme importance which the ancient Greeks attached to funeral rites, as affecting the condition of the departed spirit; the advantage incidental to the controversy between Teucer and the Atreidae, that the merits of Ajax are triumphantly asserted; the edifying victory of prudence and magnanimity in the person of Odysseus. All such considerations, however, tend only to show, first, that this part of the play would have been interesting, on general grounds, to a Greek audience; and secondly, that it is not irrelevant to the subject of the earlier portion. But more than this is required, if the sequel to the hero's death is to be justified as a matter of dramatic art. It has to be explained how the action of the

[1] The words of the Chorus in vv. 1166 f., *βροτοῖς τὸν ἀείμνηστον | τάφον.*

play, from beginning to end, can be regarded as an organic whole. The idea which pervades it, giving it unity and coherence, must be such that the death of Ajax can be viewed, not as a catastrophe after which everything else becomes tame, but rather as a tragic event necessarily leading to the events which follow it, so that the true climax is reached only in that decision which rescues the corpse of Ajax from dishonour. We must endeavour to trace this idea; or, in other words, to find the point of view from which Sophocles may be supposed to have regarded his own work.

The veto on the burial.

§ 10. The first circumstance which demands notice is the fact that Athena visited Ajax with madness only at the moment when he already stood, in the darkness of night, before the tents of the Atreidae, prepared to murder them in their sleep. He was still sane when he plotted that bloody vengeance against them and the other chiefs. When, after his madness, he regains his sanity, he bitterly laments, at first, that his plan had been foiled. The award of the arms had been unjust. But, none the less, Ajax had merited, by his murderous design, the resentment of the Atreidae and of the Greek army. The public feeling in the camp, on the morning after the outrage, would have fully sustained Agamemnon in visiting him with the extreme penalty which the usage of that age sanctioned in regard to public enemies—the refusal of sepulture. The poet has taken care to let us know this—*before* the death of Ajax—by the mouth of the messenger who brings the warning of Calchas to Teucer. The Greeks, crowding around Teucer, threaten to stone him, guiltless as he is, merely because he is 'the kinsman of the maniac who had plotted against the army[1].' Ajax himself, in his last speech, forebodes that burial will be refused to him; his only prayer to Zeus is that his body may not be cast to the dogs and birds. The spectators are thus clearly forewarned that, after the fall of Ajax, anger must inevitably break forth against him, menacing him with a calamity more dreadful than death. Hence the intervention of the Atreidae, when it occurs, appears as a necessary consequence of what has preceded. It is the

[1] Vv. 726 ff.

bursting of a storm of which we have seen menacing signs, and even heard the first distant mutterings.

The issue thus raised.

§ 11. As the intervention of the Atreidae has thus a strict coherence with the earlier part of the play, so also the issue which they raise is one which must necessarily be decided, if the earlier action is to reach a dramatic conclusion. For Ajax, at the beginning of the play, has been shown in the deepest humiliation,—a maniac whom Athena exhibits, with his fatuous boasting and his frantic laughter, for the admonition of his successful rival. Yet this Ajax is the same to whom the Athenian spectators, like their fathers before them, had been taught to pay divine honours[1]; the Ajax whose statue they were accustomed to see in the market-place among those of the ten heroes from whom the Attic tribes derived their names[2], —his renown being further commemorated by special distinctions which the tribe Aiantis enjoyed[3]; the ancestor of two families with which the most illustrious Athenians were proud

[1] The Athenian cult of Ajax still existed in the time of Pausanias, who says (1. 35. 3): —διαμένουσι δὲ καὶ ἐς τόδε τῷ Αἴαντι παρὰ Ἀθηναίοις τιμαί, αὐτῷ τε καὶ Εὐρυσάκει· καὶ γὰρ Εὐρυσάκους βωμός ἐστιν ἐν Ἀθήναις. . After the Athenian conquest of Salamis from the Megarians (*circ.* 595 B.C.), that island became an Attic deme. It was customary for the Athenian ephebi to take part in the annual celebration of the Αἰάντεια at Salamis (*C. I. G.* 108, 232: Mommsen, *Heortologie* p. 411). At Athens a sort of *lectisternium* was held in honour of Ajax (schol. Pind. *N.* 2. 19 κλίνην αὐτῷ μετὰ πανοπλίας κοσμεῖν): see on this C. F. Hermann, *Grk. Ant.* II. 62 § 46.

[2] Paus. 1. 5. 1. Köhler (in *Hermes* V. p. 340) thinks it almost certain that the statues of the ten ἐπώνυμοι were erected at, or soon after, the time when Cleisthenes instituted the ten tribes (Her. 5. 66). Wachsmuth (*Die Stadt Athen*, 1. p. 506 n. 2), while recognising that this inference, though probable, is not certain, does not suggest a later date for these statues than the age of Pericles.

[3] See Plutarch *Mor.* 628 B—629 A. According to some elegiac verses of Aeschylus, the Aiantidae were posted on the right wing of the army at Marathon. After the battle of Plataea, they were chosen, as a special honour, to offer the sacrifice on Cithaeron to the Σφραγίτιδες—as the Nymphs of that mountain were called from the cave Σφραγίδιον (Paus. 9. 3. 9). It was also a tradition (Plutarch says) that, in a competition of tribal choruses, the Αἰαντὶς should never be placed last: οὐ γὰρ εὔκολος ἐνεγκεῖν ἦτταν ὁ Τελαμώνιος.

Welcker (*Rhein. Mus.* for 1829, part 3, p. 61) thinks that in v. 861 of the *Ajax*, κλειναί τ' Ἀθῆναι καὶ τὸ σύντροφον γένος, the reference is to the Αἰαντὶς φυλή—an ingenious suggestion which Thirlwall approves (*Phil. Mus.* 1. p. 524 n. 17). But this would narrow the phrase too much.

to be linked[1]; the mighty champion who was believed to have been present with the Greeks at Salamis, and who, in the thank-offerings awarded after the victory, was associated with Poseidon and Athena[2]. In following the progress of the play, it would be impossible for Athenians to think of him merely as a great warrior, whose honour had been restored by his resolve to die. They would necessarily think of him also as a sacred 'hero,' in the religious sense of that word. The restoration of his honour would not be complete, in their view, unless, at the end, he appeared as a fitting recipient of the worship which they paid to him. But, for such an end, it was indispensable that he should receive funeral rites. The cult of a 'hero' meant the worship of the spirit of a dead man, who in life had been pre-eminent for great qualities. The first condition of such worship was that the departed spirit should have been duly admitted to the realm of the nether gods by the rendering of funeral rites. The central point in the cult of a 'hero' was his tomb. The offerings at the hero's tomb (or at a 'herôon' which represented it) corresponded, in that cult, with the sacrifices offered to the gods at their altars[3]. The prehistoric tumuli on the shore of the Hellespont, associated with the names of Achilles, Patroclus, and Ajax, were regarded as the monuments which attested that those heroes had received

[1] Ajax had two sons, Φιλαῖος (by Lysidica), and Eurysaces (by Tecmessa). According to the Attic legend (Plut. *Solon* 10), these brothers, having been made Athenian citizens, transferred their rights over Salamis to the Athenians, and settled in Attica,—Philaeus at Brauron, Eurysaces at Melitè. The Φιλαΐδαι and Εὐρυσακίδαι were among the noblest families of Athens. Peisistratus (Plut. *Sol.* 10), Miltiades (Her. 6. 35) with his son Cimon, and the historian Thucydides (Marcell. *Vit. Thuc.* § 3), traced their descent from Ajax through Philaeus; Alcibiades (Plut. *Alc.* 1), through Eurysaces. [Pausanias 1. 35. 2 calls Philaeus a son of Eurysaces.]

[2] Her. 8. 121: see p. xviii, n. 1.

[3] ἐναγίζειν is the ordinary term for making offerings *at a grave* to the departed spirit (Isae. or. 6 § 51 ἐπὶ τὰ μνήματα ἰέναι χεόμενον καὶ ἐναγιοῦντα), and is regularly used with reference to the cult of a hero, as opposed to θύειν: Her. 2. 44 τῷ μὲν ὡς ἀθανάτῳ...θύουσι, τῷ δὲ ἑτέρῳ ὡς ἥρωι ἐναγίζουσι. (Cp. Paus. 2. 11. 7.) See also Diod. Sic. 4. 39 (referring to Heracles) ὡς ἥρωι ποιήσαντες ἀγισμοὺς καὶ χώματα κατασκευάσαντες: *i.e.*, they erected mounds, which were to be symbols of his *tomb* in the several localities—ἡρῷα—and directed that the ἀγισμοί (=ἐναγίσματα) should be offered there. Thuc. 5. 11 § 1 (of Brasidas) περιέρξαντες αὐτοῦ τὸ μνημεῖον ὡς ἥρωί τε ἐντέμνουσι (=ἐναγίζουσι) καὶ τιμὰς δεδώκασιν.

due sepulture, and were, in fact, the primary shrines of their respective cults—honoured, as such, in every age of Greek antiquity[1]. So when an Athenian audience heard the Atreidae insisting that the corpse of Ajax should be 'food for the birds by the sea,' and Teucer insisting that it should be duly buried, the interest of the dispute for them did not depend merely on the importance of burial as a condition of peace for *any* departed spirit. The question involved much more than that,—viz., the whole claim of Ajax to the sanctity of a 'hero,'—one with which so many traditions of Athens were bound up. The Athenian feeling would be analogous to that of a medieval audience witnessing a drama which concerned the life of a canonized saint, in which the doubtful issue was whether the powers of evil would succeed in making him commit some sin which would doom his soul beyond the hope of pardon. Such an audience would have followed, with a like depth of interest, the process by which the wiles of the tempter were defeated at the moment when they seemed about to triumph, and the man emerged at the end, notwithstanding weaknesses and lapses, as a worthy object of religious veneration.

These, then, are the grounds on which the dramatic unity of the *Ajax* rests. First, the veto upon the burial of Ajax is an inevitable consequence of his action, and one for which the spectator has been prepared; so that the latter part of the play is not an arbitrary addition to the former, but a natural, indeed a necessary, development of it. Secondly, this veto raises an issue still more momentous, for Athenians, than the question whether Ajax is to live or die; viz., the issue whether he is, or is not, to attain the sanctity of a hero. Hence the true climax of the play is not his death, but the decision that he shall be buried.

The successive moods of Ajax.

§ 12. Consecration as a hero is the goal to which the poet brings Ajax; and this is to be remembered in tracing the mental phases through which he passes. On first recovering his sanity, he gives utterance to bitter lamentation, deploring the triumph of his foes and his own disgrace, and praying for death. Then the

[1] See Preller, *Gr. Myth.* II. p. 6, as to the bearing of such mounds, or of supposed 'relics,' on the earlier cult of heroes.

resolve to die takes definite shape in his mind: he forms it with full deliberation, after a review of the possible alternatives. He takes farewell of his child, with a stern tenderness both for him and for Tecmessa. He silences her appeals, curtly and roughly —but the very roughness indicates that a struggle is going on within him. Then he retires into the solitude of his tent. After an interval, during which the Chorus chant an ode, he comes forth again, sword in hand, and delivers that speech, which, more than any other passage in the play, has divided the opinions of critics. A correct appreciation of it is, indeed, of the first importance. On the meaning attached to parts of it must depend our conception of the mood in which Sophocles meant Ajax to quit life; and this, in turn, must affect the interpretation of the play as a whole.

His speech in vv. 646—692.

He begins thus:—

> All things the long and countless years first draw from darkness, then bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

It was once the prevalent view that this utterance, like all others in the speech, must be regarded as deliberately designed by Ajax to mislead his hearers, Tecmessa and the Chorus. While he speaks these words, he is still resolved to die: that is certain. It was inferred that he must be grimly ironical when he speaks of having been 'softened,' or of 'feeling pity' at leaving his wife and child. Welcker[1] was the first to maintain—what is unquestionably true—that a change of mood has really taken place in Ajax. He *has* been touched by Tecmessa's pleading; he *does* feel pity. Nor is it necessary to suppose that this change has been abrupt—taking place during his brief seclusion in the tent. Ajax is rugged, imperious and resolute, but not hard of heart: his love for his wife and his child have been hinted already. His words now suggest, indeed, that his new pity will *forbid* him to die. So far—and so far only—they are delusive.

[1] In his excellent essay on the *Ajax* in the *Rhein. Museum* for 1829, pt. 3, pp. 43—92, 229—264 (reprinted in his *Kleine Schriften*).

He continues:—

But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hatefullest of weapons, digging in the earth where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true: *The gifts of enemies are no gifts, and bring no good.*

The words fit his real design. He is indeed going to 'purge his stains'—by death. He will fix his sword in the earth, and 'bury' it—in his body; Night shall 'keep it underground'—in his grave. But is it not manifest that, after his previous reference to the change in his mood, his hearers would necessarily understand these words in their literal sense—as meaning that he would wash off with sea-water the stains left on him by the slaughter of the cattle,—would seek to propitiate Athena,—and would bury his ill-omened sword in the ground, where it could do no more mischief? This is so evident that it would seem hardly needful to state it, were it not that some eminent critics had maintained a different view. Welcker[1], followed by Thudichum[2], and (with some qualifications) by Thirlwall[3], thinks that Ajax

[1] *Op. cit.* p. 229. Welcker compares the language of Ajax here to that of the prayer which Clytaemnestra utters in Electra's presence—a κεκρυμμένη βάξις, as she herself terms it (*El.* 638). That is, the terms in which Ajax expresses his purpose are, indeed, only allusive; but there is nothing in them which it is *impossible* for the hearers to understand; no clue is wanting which they do not possess,—as Aegisthus, for instance, does *not* possess the clue to Electra's irony (*El.* 1448 ff.).

The answer to Welcker's view may, I think, be given in Aristotle's phrase (*Rhet.* 1. 2. § 13), ὁ γὰρ κριτὴς ὑπόκειται εἶναι ἁπλοῦς. A sufficiently acute hearer would perhaps have suspected the truth; but the Chorus and Tecmessa are supposed to be simple persons.

[2] In his German Translation of Sophocles, with notes: vol. II. pp. 150 f. (1838). He is in general agreement with Welcker; but allows that, if Ajax had no intention to deceive, it is at least remarkable that his purpose is described throughout only in 'figurative' language; and that a misapprehension of it would be easy.

[3] In his essay 'On the Irony of Sophocles,' where Welcker's view of this speech is examined, and, on the whole, approved (*Phil. Museum*, vol. I. pp. 514 ff.: 1833).

Thirlwall is the only writer (so far as I know) who has really grappled with the objections to Welcker's view that the words κρύψω τόδ' ἔγχος τοὐμόν, etc., might be spoken by Ajax *without* intention to deceive. He grants that this passage 'at first

has no intention to mislead his hearers: he expresses his real purpose, in veiled language, no doubt, but it is their fault that they do not understand him. This view we may unhesitatingly reject. Ajax deliberately deceives his hearers. The art by which he does so, without saying anything that is not verbally true, is so contrived as to give the spectators the kind of pleasure which is felt in guessing a riddle. It would be a mistake to suppose that ancient Greeks would have seen anything unworthy or unheroic in the use of such deception. He is resolved to die, and to die in solitude. He also feels a real tenderness for those whom he is leaving. He cannot part from them in silence; nor, again, can he bring himself to speak openly, and to part from them—as would then be necessary—by force. He therefore veils his farewell so that it is such only to his own mind, not to their apprehension. Greeks would think of this as of a stratagem in war; and the hero would not suffer in their eyes, since the end in view is (as they would think) heroic. Ajax next says:—

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

sight' suggests 'a deliberate intention to mislead.' Nay, he admits that any other view is 'scarcely possible, if it had been only the *fatality* of the weapon that he had in his thoughts.' [The italics are mine.] 'But,' Thirlwall proceeds, 'perhaps it may be more easily conceived, if we suppose him to have reflected on it rather as having been once *the object of his pride*, a tribute of respect to his valour from a respected enemy, and afterward the instrument of his shame. He was now about to expiate his pride, and to wipe off his shame: in both respects he might be said to "hide" his sword in the most emphatic sense, when he sheathed it in his own body.'—Thirlwall's argument (as I understand it) comes to this. It is just conceivable that, in saying *κρύψω τόδ' ἔγχος*, etc., Ajax did *not* intend to deceive, if we suppose that the thought in his mind was:—'I will put that sword, *once my glory and my joy*, out of sight for ever' [and not: 'I will bury that sword, which has *brought me only woe*']: because the words, so viewed, would suggest an antithesis between *glorious life*—and something else. But, if Ajax had been thus thinking of his sword, as 'once the object of his pride,' would he have said merely, *κρύψω τόδ' ἔγχος τοὐμόν, ἔχθιστον βελῶν*? Does not this (with the two verses which follow) clearly show that it was 'only the fatality of the weapon that he had in his thoughts'?

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service, as knowing that he will not always abide. For to most men the haven of friendship is false.

Here it is of especial moment to determine how far he is saying what he really means, and how far he is ironical. Is he ironical, to begin with, in saying that he will 'yield to the gods'? When Tecmessa appealed to him in their name, he cried out, in the sharp anguish of the moment, that he owed them no further service (v. 589 f.)—as he had said before that he was 'plainly hateful' to them (v. 457). But, since then, he has been alone for a time with his own thoughts, and (as we have seen) his mood has been changed by pity for those whom he is leaving. If his profession of 'yielding to the gods' were ironical, his real meaning must be that he defies them: he would be a Capaneus, a Mezentius[1]. But the sense in which he 'yields' to the gods is not merely that he takes a step to which they have driven him, and retires from life: to 'yield,' in that sense, would be merely to accept the inevitable. He 'yields' to the gods in the further sense that he has come to see the folly of the pride in which he formerly despised their help. His words are sad, and are tinged with bitterness; still, they are the proof that he has been chastened by the judgment of Athena, and has learned not 'to think thoughts too high for man.' But what is to be said of his other promise,—'to revere the Atreidae'? In his last soliloquy he invokes the Furies to punish them for his wrongs. We might be inclined to say that here, at least, he speaks with bitter irony. And that there is some irony in the form of the phrase, need not be doubted. But then submission to the gods and reverence for the Atreidae are alike enforced by him in the sublime illustration which he draws from the elemental powers of nature. To employ imagery so solemn and so beautiful for the purpose of pointing mere mockery would be incongruous and repulsive. Undoubtedly Sophocles conceived Ajax as really meaning that he would thenceforth 'revere the Atreidae'—in this sense:—that he had come to recognise his offence against social order in

[1] As is well observed by Welcker (p. 235), and by Thirlwall (p. 519).

failing to reverence their station, and to accept the authoritative award of the arms without attempting to exact vengeance. Such a perception would be in no way inconsistent with continued resentment against the Atreidae personally, as unjust men, or with an invocation of divine avengers to smite them. Thus the conversion which Ajax announces in himself is a real one: the element of deception is in his mode of stating it; since, when he says that 'henceforth[1]' he will practise these precepts, he implies, and clearly intends his hearers to understand, that he will continue to live.

The speech ends thus:—

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he come, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace.

Welcker argues that Ajax cannot have intended to mislead his friends, because this last passage plainly points to death: indeed, he thinks, the poet might even be reproached with some disregard of probability in allowing the Chorus to be deceived by it. It is true that the disguise is thinnest here. But the meaning which hearers would attach to the words would necessarily depend on what had gone before. When the belief that Ajax meant to live had been fixed in their minds by the earlier part of the speech, nothing in this last part could undeceive them.

[1] Verse 666, *τὸ λοιπόν*. For Ajax himself this signifies, 'in what of life remains to me.' Thirlwall observes (*op. cit.* p. 519): 'These professions would certainly be mere dissimulation if they referred to anything but the approaching termination of his career, whereas they seem to imply a prospect of its continuance. Yet, if Ajax contemplated his death as a satisfaction both to divine and human justice, his manner of describing the lesson which he had learnt and would thenceforth practise, is not unnatural, but strongly emphatic.' The last sentence is true; but not (I venture to think) the dilemma stated in the first. Ajax means his hearers to understand that he has resolved to go on living. Yet his utterance is not '*mere* dissimulation'; for he is really prepared to 'yield to the gods,' and (in his own sense) to 'revere the Atreidae.

The foregoing analysis will have shown that I cannot entirely agree with any interpretation of this speech, as a whole, which has hitherto been given. The difficulties which have been felt in it have largely arisen (as it appears to me) from an assumption, express or tacit, that every part of the speech must bear a similar relation to the real thoughts of Ajax. It has been supposed that everywhere he is practising dissimulation[1]; or else that everywhere he is saying what he really means, darkly, indeed, yet without the intention of deceiving[2]. The fact seems to be rather that three distinct threads are subtly interwoven in the texture of the speech; viz., direct expression of his real mind; irony in a form which does not necessarily imply the intention to mislead; and artifice of language so elaborate as necessarily to imply such an intention, at any rate when addressed to simple hearers. While the change of purpose is feigned, the change of mood is real. At his first return to sanity, he had thought of death only as a refuge from disgrace and a recovery of honour. He has now come to view it also as an atonement due to Athena. He recognises the sin of his former over-weening self-confidence. In this sense he dies reconciled to the gods. And that reconciliation has come through the human affections. He had listened to Tecmessa, and parted from his son, without being turned from his resolve, but not without being profoundly moved. The inward workings of pity recalled him to a human standard of feeling, and so revived his sense of human weakness, and of the submission which mortals owe to gods. It was as natural for an ancient Greek to derive fear of the gods from a painful breaking of human ties as it is for Christians to deduce the love of man from the love of God.

[1] For instance, Döderlein, in his essay on the *Ajax*, sums up his estimate of the speech in the words, '*tota simulatio est*' (*Abhandl. der Philosophisch-Philolog. Classe der k. Bayer. Akad.*, vol. II. p. 120, 1837). Schlegel's view is similar (*Dramatic Lit.*, p. 107, Eng. tr.). This was, indeed, the traditional conception.

[2] Thus Thirlwall says (*op. cit.* p. 519): 'If the aim of Ajax is to deceive his friends, admitting the contrivance to be worthy of his character, and consistent with his previous conduct, he cannot reasonably be supposed more in earnest in one part of the speech than another.'

§ 13. In the final soliloquy of Ajax, his change of mood is obscured by another sentiment which moderns might think inconsistent with it,—viz., his fierce vindictiveness towards those who had given the award of the arms against him (vv. 835 ff.):— His imprecation upon the Greeks.

> And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight!...Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

To the ancients, however, such utterances would have seemed perfectly compatible with the altered mood of Ajax. He has come to see that he erred in his over-weening self-reliance; he 'yields to the gods,' and acknowledges that the office of human rulers claims respect: but he also feels implacable resentment for a wrong. 'Benefit thy friends and hurt thy foes,' was the received Greek maxim. Now and again a higher ethical teaching declares that the just man will not knowingly injure any one[1]. But a man might be morally good, in the ordinary Greek view, and also pious (εὐσεβής), without accepting that doctrine: Solon, who was esteemed both, prays that he may be 'sweet to his friends and bitter to his foes[2]'; Pindar, a pre-eminently religious poet, who speaks as with the voice of Delphi, expresses a like sentiment[3]. A striking parallel to the case of Ajax here is presented by that of Oedipus at Colonus. Oedipus has found rest and peace at the shrine of the Eumenides; he has been reconciled with the gods; he is already invested with a kind of sanctity; he is on his way—like Ajax—to consecration as a hero: and it is in these circumstances that he utters the appalling imprecations on his sons. Still, in one respect the vindictiveness of Ajax must appear monstrous; he invokes destruction, not only on the chiefs, but

[1] *E.g.* Plat. *Rep.* 1. p. 335 D οὐκ ἄρα τοῦ δικαίου βλάπτειν ἔργον...οὔτε φίλον οὔτ' ἄλλον οὐδένα: in opposition to the common maxim (*ib.* A), δίκαιον εἶναι τὸν μὲν φίλον εὖ ποιεῖν, τὸν δὲ ἐχθρὸν κακῶς.

[2] Frag. 13. 5 (Bergk), εἶναι δὲ γλυκὺν ὧδε φίλοις, ἐχθροῖσι δὲ πικρόν.

[3] *Pyth.* 2. 83 φίλον εἴη φιλεῖν· | ποτὶ δ' ἐχθρὸν ἄτ' ἐχθρὸς ἐὼν λύκοιο δίκαν ὑποθεύσομαι.

on 'all the host.' It can hardly be said that the army at large were involved in the guilt of the award[1]; they had nothing to do with it, and could not prevent or reverse it. A simpler account of the matter seems to be that the punishment of the army is conceived as a further penalty on the chiefs. This would be thoroughly Homeric. Apollo avenges his priest on Agamemnon by plaguing the whole army, just as he might have punished a wicked shepherd by a murrain.

The divine judgment. Athena.

§ 14. Ajax passes, then, reconciled to the gods; and so in a manner suited to that event which is the real end of the play, his accession to the order of worshipped heroes. We may now briefly consider the nature of the divine discipline which he undergoes. The words of the seer Calchas, reported by the Messenger[2], must be taken as interpreting the poet's conception of it. Ajax had angered Athena by certain proud words, saying that *he* did not need divine aid in battle. These were casual boasts, in seasons of elation—like that vaunt of Agamemnon, on hitting a stag, which angered Artemis[3]. Ajax was not a bad or impious man; but he showed a pride, too great for a mortal, which required chastisement. Athena chose the moment when a wound to this pride had goaded him into plotting the murder of the chiefs. She struck him with the madness in which he slew the cattle. When the frenzy was past, there settled over him a profound despondency which was also sent by her, being the sequel of her visitation. If (said Calchas) he could only be kept in the tent for that day, all would be well; the anger of Athena would vex him *for that day only*. That is, the despair, which bent his thoughts on suicide, would depart from him on the morrow. He would see that honour did not require his death, since his frenzy had been the judgment of the goddess; cured of his arrogance, he might give new proofs of prudence and valour. But here destiny came in: the message of Calchas arrived too late.

[1] This is the apology suggested by Welcker (*Rhein. Mus.* for 1829, III. p. 246), and by Thirlwall (*Phil. Mus.* I. p. 521: 'the army had sanctioned and shared the iniquity of its chiefs'). I cannot think that it is satisfactory.

[2] Verses 756—779.

[3] See n. on *Electra* v. 569.

In the opening scene, where Athena holds the dialogue with Ajax and displays his madness, her terrible irony might at first suggest that she is a malignant goddess, exulting in the wretchedness of her victim; but any such impression would be soon corrected by those words of calm majesty in which she points the moral for Odysseus. There is no trace of personal malignity in her attitude towards Ajax. She represents the divine power which judges human arrogance; she corrects it; but she has justly measured the offence, and sets a corresponding limit to her chastisement. It is fated that Ajax shall die; but the shadow of Athena's anger does not rest upon his grave, or trouble the worship which her own people render to him.

§ 15. Odysseus, appearing only at the beginning and at the end of the play, is the human exponent of Athena's spirit. In the first scene he is engaged in a pursuit which the goddess declares to be characteristic of him,—the endeavour to track out Ajax, and to ascertain whether he is the author of the onslaught on the cattle. Athena is aiding him, and now, as ever, he is 'guided by her hand.' After witnessing the frenzy of his foe, he at once proves himself her true disciple by the pity which he feels, and by his quickened sense of human nothingness. As Athena says to him, 'The wise of heart are loved of the gods.' At the close of the drama, when he intercedes with Agamemnon, he urges that the career of Ajax must be judged as a whole; that he was their greatest man after Achilles; and that the enmity against him must not be carried beyond death. Agamemnon yields to him: Teucer praises his magnanimity. Yet this magnanimity bears the mark of being Athena's gift; it springs from high intelligence as much as from chivalrous sentiment. Odysseus may, in his turn, be afflicted by a god; he, too, may come to need a grave; and therefore he sympathises with Ajax[1]. This is 'to think as befits a man,'—the wise moderation which the gods love, and which, though not disinterested, leads to generous action. When Odysseus shrinks from confronting the herculean maniac, this is not 'cowardice'; if Athena calls it so[2], it is

Odysseus.

[1] V. 124 *οὐδὲν τὸ τούτου μᾶλλον ἢ τοὐμὸν σκοπῶν*: v. 1365 *καὶ γὰρ αὐτὸς ἐνθάδ' ἵξομαι.*

[2] V. 75 *οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ*; M. Patin (*Sophocle*, p. 11) remarks that

because he forgets her promise to protect him[1]; what it really indicates is his habitual reasonableness and prudence. On the whole, the Odysseus of this play much resembles the hero of the *Odyssey* (who pays a generous tribute to the sullen Ajax in the shades[2]); a resemblance which is mainly due to the direct and ennobling guidance of Athena.

Teucer.

§ 16. The part of Teucer has a singular pathos. He is altogether devoted to his brother Ajax, by whose side he so often fought, and is strenuously loyal to the trust reposed in him. When he arrives, his first thought is for the safety of Eurysaces. With Teucer alone it rests to defend the memory of Ajax, and to insist that he shall have burial. Firm in his good cause, he braves the threats and repels the taunts of the Atreidae. Yet he well knows the prospect that is before him. When he thinks of his return to Salamis, he can foresee the fury with which the aged Telamon will denounce him, the son of the slave-woman, as the base betrayer of his true-born brother. He will be cast off, and driven forth into exile[3].

His scenes with the Atreidae.

The intervention of the Atreidae has already been considered in its general relation to the dominant idea of the play. Their scenes with Teucer now require consideration from a different point of view, viz., with regard to the poetical workmanship. One aim of the poet has evidently been to prolong the controversy sufficiently for a gradual tension of interest. This is especially manifest in the words of the Chorus after the exit of

this passage has been much censured, as if it defamed Odysseus; whereas that very pursuit of Ajax, in which he is engaged, sufficiently attests his courage. That is true; but we must also allow, I think, that the alarm of Odysseus is so described that it might easily raise a smile (see, *e.g.*, v. 88 *μένοιμ' ἄν· ἤθελον δ' ἂν ἐκτὸς ὢν τυχεῖν*). There was a tendency in post-Homeric poetry to depict Odysseus, the representative of *φρόνησις*, as subordinating valour to discretion; (see Introd. to the *Philoctetes* p. xvii, xxxi;) though in Sophocles this tendency is controlled by a delicate tact. Here, the dramatic motive for the trepidation of Odysseus is to bring into stronger relief all that is terrible in the condition of Ajax.

[1] Vv. 68—70.

[2] *Od.* 11. 556 f.

[3] Vv. 1006—1020. The reference here to the subject of the poet's *Τεῦκρος* is like that in the *Oedipus Coloneus* (1410 n.) to his *Antigone*, and that in the *Philoctetes* (1437 ff.) to his *Φιλοκτήτης ἐν Τροίᾳ*.

Menelaüs,—'A dread strife will be brought to the trial[1]'; words which mark the *crescendo*, and prepare the way for Agamemnon. The whole process which leads up to the climax is skilfully managed. First, there is the scene between Teucer and Menelaüs. The king of Sparta has those traits of harshness and arrogance which Athenian audiences would expect in the part[2], and is clearly intended to be more odious than his brother. Though he is not the Captain General,—as Teucer reminds him, —yet the insubordination of Ajax is the topic on which he chooses to dwell. Ajax, he complains, would never obey him; and then he enlarges (like Creon in the *Antigone*) on the public danger of unruliness. After his angry dialogue with Teucer, he departs, with a hint of appeal to force. Then comes that beautiful scene which affords a pause between the two parts of the controversy; the child Eurysaces is brought in by Tecmessa, and placed as a suppliant by the corpse of Ajax. In the choral ode which follows, it may be noticed that the closing prayer—to pass beneath Sunium, and 'greet sacred Athens'—is peculiarly suggestive at this point, when Teucer has just encountered the Spartan, and is about to withstand the Argive. The second chapter of the contest then begins with the entrance of Agamemnon. He alone can finally decide whether burial shall or shall not be granted. Whereas Menelaüs had resented the want of deference in Ajax, Agamemnon takes a more vital point, and depreciates his services. This calls forth the fine vindication of Ajax by Teucer, in which the debate culminates. The short dialogue which ensues between Agamemnon and Odysseus shows the former in a comparatively favourable light, and illustrates his superiority to Menelaüs. If he is not gracious or generous, he at least indicates a wish to see his duty[3], and is capable of yielding to wise counsel. Thus the whole controversy concerning

[1] V. 1163.

[2] It is to Menelaüs that the Andromachè of Euripides addresses her invective against Sparta (*Andr.* 445 ff.).—Welcker (*Rhein. Mus.* for 1829, pt. iii. pp. 258 ff.) finds allusions in this part of the play to contemporary relations between Athens and Sparta (Menelaüs), and between Athens and Argos (Agamemnon): but I cannot think that the poet intended this.

[3] See on v. 1350, *τόν τοι τύραννον εὐσεβεῖν οὐ ῥᾴδιον.* There is a somewhat similar utterance of Agamemnon in a fragment of the *Polyxena* (fr. 481 Nauck), where he is perplexed by conflicting demands upon him.

the burial of Ajax has variety, dramatic life, and a gradually rising interest.

Modern criticism on this part of the play.

To those who further realise that the decision concerning the burial is the true climax of the drama, this part of the play will certainly not appear unworthy of its author. The disfavour which it has sometimes found with modern criticism may be ascribed partly to inadequate appreciation of its poetical art and dramatic significance, but more, perhaps, to the fact that a prolonged rhetorical debate has not the same attraction for modern readers which an ancient Athenian audience found in it. The example of Aeschylus in his *Award of the Arms*, where Ajax and Odysseus spoke in support of their respective claims, may have had some influence in leading Sophocles to compensate for the more restricted scope of his subject by providing a rhetorical interest of a similar kind. A fragment of Aeschylus[1] indicates that his heroes exchanged taunts of the same nature as those which pass between Teucer and the Atreidae. It may be granted that some parts of the scene between Teucer and Menelaüs are wholly repugnant to a modern taste[2]. The best apology for them is that Attic Tragedy was a popular entertainment, and that Athenian hearers not only tolerated but expected sharp personalities in a strenuous debate, however dignified the disputants or the occasion,—as Demosthenes is a witness. But there is no ground for any such suspicion as that of Bergk[3], that the latter part of the play is by an inferior poet (such as Iophon, the usual scape-goat),—and has been tacked on to an early play of Sophocles, which stopped, or was left unfinished, at the death of Ajax. A careful and sympathetic study will rather leave a conviction on the mind that both the dramatic treatment and the diction bear the stamp of Sophocles, though some of the details are not in his happiest vein, and though the form of the whole—a prolonged controversy—makes a somewhat exacting demand on the modern reader. When the *Ajax* is seen on the stage,—and this is the proper test,—a modern spectator finds that in the latter part of

The test of performance.

[1] See above, p. xx, n. 5.

[2] Especially vv. 1142—1158.

[3] *Gr. Lit.* vol. III. p. 381. Cp. Bernhardy, *Gr. Lit.* pt. II. sect. ii. p. 366.

it the interest is thoroughly sustained[1]. The foreground is full of movement and animation, as Menelaüs, Agamemnon and Odysseus successively appear; while the pathetic group in the background—the child kneeling in supplication by his father's body, with Tecmessa near him—keeps before the mind the significance of the issue which is in suspense. It is then, far more easily than in a mere perusal of the text, that one can view the whole action of the play in a right perspective; and justice is instinctively rendered to the degree in which, here as elsewhere, Sophocles evinces his command over the highest art of the theatre.

§ 17. A few words may suffice to characterise those minor persons of the drama whose principal function is to bring the central figure into relief. Tecmessa, the daughter of a Phrygian prince, whom the fate of war has given to Ajax, loves him with a submissive devotion, and has won from him a constant affection. He is 'her dread lord, of rugged might'; standing to her in the place of country, parents, everything; her only stay and hope on earth. She appreciates his great qualities in their obvious aspects. His laments, in his first despair, affright her, because they seem alien from his nature; but she has no insight into the workings of his mind. She is easily lulled into the belief that he has abandoned the purpose of self-destruction, since the only distinct idea which she had connected with it was that of the misery which it would bring upon her. When her fears are suddenly re-awakened, she bitterly cries that she has been 'deceived.' To her, the one question had been whether the love that he owed her would prevail on him to live; she had no clear perception of any other motives, that might urge him to die; still less could she measure their force. After his death, her simple loyalty refuses to think of him as crushed by his foes. It is no triumph for them, but a blank loss: the victory is rather his: 'All that he yearned to win hath he made his own,—the Tecmessa.

[1] The *Ajax* was performed at Cambridge, by members of the University, in 1882. No result of that experiment was more striking than the decisive proof which it afforded that the *Ajax*, as a whole, is a thoroughly effective play for the stage, and that its power of holding an audience is not diminished by the death of the hero at a comparatively early moment in the action.

death for which he longed.' Death was what he desired, and the gods consented; that is all that she understands, beyond the import for herself[1].

The Chorus.

The Salaminians are the staunch followers of Ajax, true to him in weal or woe, and jealous of his good name, which is their own. He turns to them in his misery, as to tried friends, charging them with his last wishes, and with his message to Teucer. But their leading characteristic is their complete dependence on Ajax, and their utter helplessness when his protection is withdrawn. They are dismayed by the anger of the Greeks, and at one moment even think of seeking safety in flight; they bewail the hardships of the camp, and pine for the delights of home. In thus portraying them, the poet probably intended to suggest the Homeric contrast between the passive common folk (λαοί) and the 'Zeus-nurtured' chiefs. The Salaminians contribute to illustrate the greatness of the hero who had been their 'defence against nightly terror and the darts of the foe'; even their complainings, however unmeet for warriors, serve to recall the weary stress of those ten years at Troy during which Ajax had been the bulwark of the ungrateful Achaeans.

The *Teucer* of Sophocles.

§ 18. The sequel to the story of Ajax was treated by Sophocles in two of his lost plays, the *Teucer* and the *Eurysaces*. The subject of the former is already adumbrated in the *Ajax* (1008—1020): Teucer, on his return to Salamis, is upbraided and expelled by Telamon. A few verses remain from a speech in which the aged king lamented the death of his son, —verses of much beauty and pathos, which reveal some gentler traits in the gloomy and choleric Telamon:—

ὡς ἄρ', ὦ τέκνον, κενὴν
ἐτερπόμην σου τέρψιν εὐλογουμένου
ὡς ζῶντος· ἡ δ' ἄρ' ἐν σκότῳ λήθουσά με
ἔσαιν' Ἐρινὺς ἡδοναῖς ἐψευσμένον[2].

This work is supposed to have been the model of Pacuvius in his tragedy of the same name, from which Cicero quotes

[1] See vv. 961—973.

[2] Soph. fr. 519 (Nauck), from Stobaeus *Flor.* 122. 10.

part of the passionate reproaches addressed by Telamon to Teucer[1].

His *Eurysaces*.

The *Eurysaces* of Sophocles is known only by the citation of a single word from it[2]; but a probable conjecture as to its argument has been based on fragments from the *Eurysaces* of Attius, taken in connection with a passage of Justin[3]. After his repulse by Telamon, Teucer had founded the new Salamis in Cyprus. On a report of Telamon's death reaching him there, he returned to the old Salamis; but was repelled by Eurysaces, and finally settled among the Gallaeci in the north-west of Spain.

The story of Ajax in later literature.

§ 19. An Αἴας μαινόμενος is ascribed to Astydamas (*c.* 360 B.C.), the younger of two tragic poets who bore that name[4]. The title suggests a play similar in general scope to that of Sophocles; but nothing is known of it. The Αἴας of Carcinus (*c.* 375 B.C.?) is equally unknown[5]. The Αἴας of Theodectes (*c.* 330 B.C.) appears to have been more on the lines of Aeschylus; *i.e.*, it contained the Ὅπλων κρίσις, with speeches by Ajax and Odysseus[6]. That contest appears as a theme for rhetorical prose in the harangues for the two heroes which are ascribed

[1] Cic. *De Orat.* 2. 46. 193. Ribbeck, *Trag. Rom. Fragmenta*, pp. 116 ff. A fragment of the *Teucer* of Sophocles (no. 520 Nauck), belonging to the description of a storm, may be compared with a similar fragment (no. XV. Ribbeck) from the *Teucer* of Pacuvius.

[2] Hesych. s. v. ἀδόξαστον. Soph. fr. 204 (Nauck).

[3] For the fragments of the *Eurysaces* of Attius, see Ribbeck, pp. 179 ff. They contain the complaints of some one who is being driven forth into exile, and who upbraids the Greeks with their ingratitude. That this person was Teucer, is inferred by Welcker (*Gr. Trag.* p. 198) from Justin XLIV. 3, in which, with great probability, he finds an outline of the plot: *Gallaeci Graecam sibi originem asserunt: siquidem post finem Troiani belli Teucrum morte Aiacis fratris invisum patri Telamoni, cum non reciperetur in regnum, Cyprum concessisse, atque ibi urbem nomine antiquae patriae Salaminam condidisse. Inde accepta opinione paternae mortis patriam repetisse. Sed cum ab Eurysace, Aiacis filio, accessu prohiberetur, Hispaniae litoribus appulsum loca, ubi nunc est Carthago nova, occupasse; inde Gallaeciam transisse, et positis sedibus genti nomen dedisse.*

[4] Nauck, *Trag. Gr. Frag.* p. 777.

[5] *Ib.* p. 797.

[6] *Ib.* p. 801. One of the points for which Aristotle refers to the Αἴας of Theodectes is taken from a speech of Odysseus (*Rhet.* II. 23 § 24).

to Antisthenes (*c.* 380 B.C.), and which in any case date probably from the fourth century B.C.[1]

The earliest author of Latin tragedy, the Greek freedman Livius Andronicus, wrote an *Aiax Mastigophorus*, doubtless founded, as the title indicates, on Sophocles. These words occurred in it:—

> Praestatur laus virtuti, sed multo ocius
> Verno gelu tabescit[2]:

an echo, probably, of the words in the *Ajax* (vv. 1266 f.),

> φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς
> χάρις διαρρεῖ.

The metaphor of the melting frost (scarcely a happy image for evanescent praise) may have been suggested by διαρρεῖ. Nothing is known as to the *Aiax* of Ennius, but one of the two verses which remain from it recalls a passage in the *Ajax* of Sophocles[3]. If we may suppose that Ennius, like Livius Andronicus, based his treatment of the subject wholly or mainly on Sophocles, then there is significance in the fact that the later dramatists, Pacuvius and Attius, each wrote an *Armorum Iudicium*[4]; a title which suggests that the desire to vary from their Latin predecessors sent them back to the Ὅπλων κρίσις of Aeschylus, and possibly to the play of Theodectes. A fragment from the *Armorum Iudicium* of Attius belongs to the speech in which Odysseus urged his claim to the arms. The verse which Attius has paraphrased from the *Ajax* (vv. 550 f.),

> Virtuti sis par, dispar fortunis patris,

[1] These pieces, entitled Αἴας and Ὀδυσσεύς, are printed in the *Fragm. Oratorum* (p. 167) edited by H. Sauppe, who, with H. E. Foss, questions the ascription to Antisthenes. They are ἐπιδείξεις of the same class as the speeches for and against Palamedes ascribed respectively to Gorgias and Alcidamas, and the *Busiris* of Isocrates. (Cp. *Attic Orators*, vol. II. p. 89, new ed.)

[2] Frag. II. (Ribbeck, p. 2).

[3] Frag. II. (Ribbeck, p. 17): *Animam misso sangui tepido tullii efflantes volant.* The word *tullii* is explained by Festus as = *silani* (springs), or *rivi*. The sense is then, 'The warm blood flows,—the streams fly forth, spirting out the life.' There is a marked resemblance, as Scaliger noted, to Soph. *Ai.* 1411 ff., ἔτι γὰρ θερμαὶ | σύριγγες ἄνω φυσῶσι μέλαν | μένος. The verbal parallelism of *efflantes* with φυσῶσι, and *tepido* with θερμαί, strongly suggests imitation.

[4] Ribbeck, p. 80 (Pacuvius): p. 154 (Attius).

suggests, however, that he may have imitated Sophocles in other details also; perhaps seeking, by such eclecticism of treatment, to distinguish his work from the earlier *Armorum Iudicium* of Pacuvius. The rhetorical capabilities of the subject are illustrated by Ovid, whose powers of brilliant and ingenious declamation are seen to considerable advantage in the speeches of Ajax and Odysseus[1]. His spirited and pointed verse presents a striking contrast to the tame and mechanical treatment of the same episode in the Greek epic of Quintus Smyrnaeus[2].

The earliest reference in modern literature to the *Ajax* of Sophocles is of sufficient interest to deserve a passing mention here; it occurs in the first scene of *Titus Andronicus*, v. 379:—

> The Greeks upon advice did bury Ajax
> That slew himself; and wise Laertes' son
> Did graciously plead for his funerals.

As Steevens saw, these lines must have been written (or prompted) by some one who knew the *Ajax* itself; for no translation of Sophocles existed in the sixteenth century, and the mediation of Odysseus is not mentioned elsewhere. Modern criticism doubts, and with good reason, whether Shakespeare had any part in the *Titus Andronicus*[3], though Meres, in 1598, included it among his plays: and in this passage, at all events, we seem to see the work of a playwright who had been at one of the Universities.

Illustrations from ancient Art.

§ 20. It is interesting to inquire how far the influence of the poets can be traced in such works of Greek art as are concerned with the tragic end of Ajax. A favourite subject was the actual contest for the arms. Some red-figured vases, of the fifth century B.C., show Ajax and Odysseus vehemently disputing the possession of the prize,—ready, indeed, to rush at each other, while their friends on either side hold them back: Agamemnon, as judge, stands between them. This type seems to have been created, or at least developed, by the vase-painter

[1] *Metamorph.* XIII. 1—398.
[2] *Posthomerica* v. 181—316.
[3] See Dowden, *Shakspere*, p. 54.

Duris[1]. But an earlier form of the same subject occurs on black-figured vases of the sixth century B.C. Here there are only the three principal figures,—Ajax, Odysseus, and Agamemnon,—and the *ἀγὼν* for the arms approaches still more nearly to the character of a fight. The competitors are advancing against each other with drawn swords, while Agamemnon tries to keep them apart[2]. The black-figured vases prove that the original literary source was not the *Ὅπλων κρίσις* of Aeschylus, —as the red-figured vases would have allowed us to suppose,— but some older poem. Other works of art represent the close of the contest. A relief on a sarcophagus found at Ostia[3] shows Odysseus seizing the arms which have just been awarded to him, while Ajax, escorted by indignant friends, is retiring, with visible fury in his eyes,—the *ὄμματα ἀστράπτοντα* of the *Iliupersis*[4]. The same moment is depicted on a vase in the British Museum[5]: Athena herself presides over the court, indicating the artist's literal interpretation of the verse in the *Odyssey* (11. 547 *παῖδες δὲ Τρώων δίκασαν καὶ Παλλὰς Ἀθήνη*). On a stone in front of the goddess are seen the *ψῆφοι* by which the arms have just been adjudged to Odysseus,—a detail which recalls the language of Pindar and Sophocles, who both speak of the award as decided by ballot[6].

The painters Parrhasius and Timanthes (*c.* 400 B.C.) are said to have competed at Samos in an *ἀγὼν γραφικός*, the subject of their pictures being Ajax and Odysseus contending for the arms[7]. But the famous picture on this subject was by Timomachus of Byzantium[8], whose work was directly inspired by Sophocles. It represented Ajax, as the poet describes him,

[1] A vase-painting on this subject by Duris may be seen in Baumeister, *Denkmäler*, p. 29, plate 30.

[2] C. Robert, *Bild und Lied*, p. 217, gives a copy of this scene from a black-figured lekythos in the Berlin Museum.

[3] Figured in Baumeister, p. 29, pl. 31. [4] See above, § 2.

[5] No. 829: discussed by Robert in *Bild und Lied*, pp. 218 ff.

[6] Pind. *Nem.* 8. 26: Soph. *Ai.* 449, 1135.

[7] Pliny, *N. H.* 35. 36 § 72: Aelian, *V. H.* 9. 11. Timanthes gained the prize; when Parrhasius said that he condoled with Ajax on having *for a second time* got the worst of it.

[8] The date of Timomachus is uncertain. Brunn (*Gesch. d. gr. Künstler*, vol. II. p. 282) would refer him to 'the time of the Diadochi' (*i.e.*, *circ.* 320—270 B.C.), on

sitting among the slaughtered cattle, and brooding on self-destruction, in that gloomy despair which followed his frenzy[1]. An epigram in the *Anthology* attests the vivid impression which this picture made on the beholder[2]. It was kindred in conception to another celebrated work of the same painter, Medea meditating the murder of her children. Both pictures were at Cyzicus in the early part of the first century B.C.; they were purchased by Julius Caesar, and placed in the temple of Venus Genetrix at Rome. Ovid in exile remembered both:—

> Utque sedet vultu fassus Telamonius iram,
> Inque oculis facinus barbara mater habet[3].

The *Tabula Iliaca* in the Capitoline Museum contains a small picture, inscribed ΑΙΑΣ ΜΑΝΙΩΔΗΣ, which probably shows the influence of Timomachus; Ajax is seated in an attitude of deep dejection, and near him lies the severed head of a ram,—a detail taken from the play of Sophocles (vv. 237 ff.)[4]. The hero's suicide is the subject of some Etruscan vase-paintings. One of these shows the sword planted in the ground, as Sophocles describes it (v. 815)[5].

§ 21. The date of the *Ajax* is unknown; but internal evidence affords reasons for believing that, if not the earliest of the seven plays, it is the next oldest to the *Antigone.* Date of the play.

account of the tendencies shown in his choice and treatment of subjects. At any rate Pliny is evidently wrong in saying that Timomachus painted in the time of Julius Caesar (*N. H.* 35. 40 § 30), as he already had the fame of an 'old master' in 70 B.C. (Cic. *In Verr.* 2. 4. 60.)

[1] Philostratus, *Vit. Apoll.* 2. 22 § 5: see n. below on verse 346.

[2] Jacobs, *Anthol.* vol. II. p. 648, no. 83:

> Αἶαν, Τιμομάχου πλέον ἢ πατρός· ἥρπασε τέχνα
> τὴν φύσιν. ὁ γράψας εἶδέ σε μαινόμενον,
> καὶ συνελυσσήθη χεὶρ ἀνέρι, καὶ τὰ κεραστὰ
> δάκρυα τοὺς λύπης πάντας ἔμιξε πόνους.

The style is somewhat affected and obscure. 'Ajax, Timomachus, not Telamon, is thy sire: Art has made Nature's claim her own! The painter *saw* thee in thy frenzy,—his hand raged with the rage of his hero, and the mingled pigments from his brush have blended all the throes of pain.' The last words have point; for it was in portraying a *conflict* of emotions that Timomachus peculiarly excelled.

[3] *Tristia* 2. 525 f.

[4] See the reproduction of the *Tabula Iliaca* in Baumeister's *Denkmäler*, p. 716, pl. 775: the small picture of Ajax is numbered 80 in the plate.

[5] Baumeister, p. 30 *b*.

(1) The Parodos has the form of an anapaestic marching-song (vv. 134—171), followed by a lyric ode (vv. 172—200), as in the *Persae*, the *Supplices*, and the *Agamemnon* of Aeschylus. This simplest type of Parodos occurs in no other play of Sophocles, though that of the *Antigone* is akin to it.

(2) Anapaests for the Chorus are interposed in the iambic dialogue (vv. 1163—1167). The only other play of Sophocles in which this occurs is the *Antigone* (vv. 929—943).

These are (I think) the only clear indications of a relatively early date. Some other points, however, have been urged, and demand consideration here.

(3) It has been noted by G. Wolff[1] and others that several words and phrases in the *Ajax* are Aeschylean: *e.g.* v. 56 ῥαχίζω (*Pers.* 426 etc.): 412 πόροι ἁλίρροθοι (*Pers.* 367): 447 φρένες διάστροφοι (*P. V.* 673): 673 λευκόπωλος ἡμέρα (*Pers.* 386): 740 ὑπεσπανισμένον (*Pers.* 489 etc.). Again, the epic ἦ ῥα (172, 954) occurs also in *Pers.* 633, but not elsewhere in Tragedy; the Doric and epic plural τοί (1404), used by Aeschylus (*Pers.* 584 etc.), is not elsewhere used by Sophocles. The *Persae*, it will be seen, furnishes most of these parallelisms[2]. But such coincidences merely show that the *Ajax* belongs to a period when Aeschylus had a strong influence on the younger poet's style; and we have no means of setting an inferior limit to that period. In so far, then, as the language of the play has an Aeschylean stamp, it seems more accurate to say that this characteristic is entirely consonant with the hypothesis of a relatively early date than to claim it as a separate indication of such a date. With regard to the epic ἦ ῥα and τοί, it should be remembered that the play contains several phrases which show a deliberate aim at epic colouring, such as κλυτῶν ἐνάρων (177), ἑλίκεσσι βουσί, κλυτοῖς αἰπολίοις (374 f.), οὐλίῳ (933), πολύτλας (954), κοίλην κάπετον (1165), which the poet may have deemed appropriate to a subject taken from the Trojan cycle and concerned with a Homeric hero.

[1] In his edition of the play, p. 140 (4th ed. 1887).

[2] We may also compare *Ai.* 789 f., φέρων .. πρᾶξιν ('*announcing* his fortune'), with *Pers.* 248, φέρει...πρᾶγος (in a like sense): and *Ai.* 769, ἐπισπάσειν κλέος, with a similar use of the active ἐπέσπασεν in *Pers.* 477.

(4) Some critics have thought that only twelve choreutae were used in the *Ajax*, and infer that the play belonged to a time when Sophocles had not yet raised the number of the Chorus to fifteen[1]. The chief ground of this theory is the fact that verses 892—914 and 938—960 (taken together) contain twelve utterances of the Chorus. It is assumed that each utterance represents a single choreutes. But this is an assumption only; and it does not appear a probable one, when it is observed that verses 900—903, and 908—914, are passionate expressions of a feeling common to the whole Chorus, and would naturally, therefore, be given by the whole Chorus. In verses 866—878, again, the attempt to distinguish twelve parts, one for each of twelve choreutae, involves a highly arbitrary process. The mere fact of ἡμιχόρια being there employed proves nothing; for the use of hemichoria occurs in plays written at a time when the number of the tragic chorus was certainly fifteen (Eur. *Or.* 1258 ff., *Alc.* 93—111, 226—232).

(5) Lastly, it has been supposed that the play was written 'not long after the introduction of a third actor[2],' because three actors are on the scene together only in the prologue (Athena, Odysseus, Ajax), and at the end (Agamemnon, Teucer, Odysseus); Odysseus being silent while Ajax is present (92—117), and Teucer while Agamemnon is present (1318—1373). But it appears very unsafe to assume that these facts indicate an early and tentative stage in the use of the third actor. They may be due simply to the construction of the play and to the requirements of each dramatic situation.

As between the *Ajax* and the *Antigone*, the claim to priority would rest with the *Ajax*, if the form of the Parodos were the test; though the Parodos of the *Antigone* is also of an early type (see n. on *Ai.* 134). But much more weight is due to the fact that the *Antigone*, alone of the seven plays, rigorously adheres to the practice of Aeschylus, in never admitting the division of an iambic trimeter between two or more speakers

[1] Chr. Muff, *Chorische Technik d. Soph.* pp. 52, 78 ff.; and O. Hense, *Der Chor. des Soph.* p. 5. Nauck adopts this view in the 8th ed. of Schneidewin's *Ajax*, p. 63, and n. on 892 ff.

[2] Introd. to Schneidewin's *Ajax*, p. 64.

(*ἀντιλαβή*). This was no trivial detail, but a general rule of composition which materially affected the character of dialogue. When Sophocles at last decided to relax that rule, the result was a marked gain in lightness and rapidity at moments when the dialogue became animated or excited. The fact that he had made this change before he wrote the *Ajax* seems clearly to indicate that the *Ajax* is later than the *Antigone*.

Title.

§ 22. Aristotle's work called Διδασκαλίαι was a chronological list of tragedies and comedies produced at Athens, the list being based on official records contemporary in each case with the production. Similar works were afterwards compiled by Callimachus (*c.* 260 B.C.) and others. The Διδασκαλίαι of Aristotle and of Callimachus are known to have been still extant in the second century A.D. Now, we learn from the Greek Argument to the *Ajax* that 'in the Didascaliae' the play was styled simply ΑΙΑΣ[1]. This is conclusive as to the original title; since, whether the Didascaliae meant be Aristotle's or one of the later works, in any case the ultimate authority for the statement dates from the time when the play was produced. In the extant manuscripts the title is Αἴας Μαστιγοφόρος (alluding to the lash which Ajax carries in the first scene); as it is also in the citations by Zenobius (*c.* 130 A.D.), Athenaeus, and Clement of Alexandria. On the other hand, the Greek Argument states that Dicaearchus (a pupil of Aristotle) called the play Αἴαντος Θάνατος, which he could scarcely have done if the title Αἴας Μαστιγοφόρος had already obtained currency. We may infer from these facts that the epithet Μαστιγοφόρος was added by some Alexandrian scholar whose authority sufficed to establish it as a permanent part of the title. If the object had been merely, as the author of the Argument suggests, to distinguish the play from the Αἴας Λοκρός of Sophocles, Τελαμώνιος might have seemed a fitter designation; but doubtless the intention was rather to distinguish it from later dramas on the same subject, such as those of Astydamas, Carcinus and Theodectes.

[1] See below, page 4, line 9: ἐν δὲ ταῖς διδασκαλίαις ψιλῶς ΑΙΑΣ ἀναγέγραπται.

Manuscripts, Editions, etc.

§ 1. The *Ajax* exists in a slightly larger number of MSS. than any other play of Sophocles, though the *Electra* comes near it in that respect; the *Oedipus Tyrannus* ranks third, at a considerable interval after the first two, but far above the rest. Those three plays were evidently the most widely read in the Byzantine age, or perhaps from an earlier date; and the first two were probably especial favourites for use in schools. The *Ajax* paid the same penalty for this kind of popularity which has already been observed in the case of the *Electra*. Many readers seem to have tried their hands, often in a very wanton manner, on the correction of the text. The general quality of these conjectures can be judged from the variants recorded in the scholia, which are no doubt merely gleanings from a larger crop. These are a few examples:—115 ἐννέπεις for ἐννοεῖς. 273 βλέποντας for φρονοῦντας. 564 φρουρὰν for θήραν. 880 ἕδρας for ἄγρας. 1233 διωρίσω for διωμόσω. 1309 συνεμπόρους for συγκειμένους. Some alterations of this sort have found their way into the text of one or more of the MSS. Thus in v. 130 βάρει (instead of βάθει), noted as a variant in Mosq. b, stands in the text of A, Aug. a, Ienensis, and a few others. In v. 198 Γ has βακχαζόντων (for καγχαζόντων). In 582 T and others have θροεῖν (for θρηνεῖν) In 1036 ὁμοῦ (for ἀεί) is the reading of Pal., Ien., Mosq. a and b. In 1059 ἀθλίῳ (for αἰσχίστῳ) is the reading of Γ, Δ, and ἐχθίστῳ of T. But, considering the freedom with which conjecture appears to have been used on the *Ajax*, its text has suffered less, on the whole, than might have been expected. There is only one respect in which it may be said to have fared somewhat worse than the other plays, and that is in the matter of interpolation (see below, § 4).

The Laurentian MS.

§ 2. Several passages in the *Ajax* throw light on the relation of L to the other MSS. In v. 330 L shares with all the rest the false reading, φίλων γὰρ οἱ τοιοίδε νικῶνται φίλοι, where the true reading (λόγοις instead

of φίλοι) has been preserved by Stobaeus (*Flor.* 113. 8). In v. 28, where A and most MSS. have the true reading, τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει, L has τρέπει instead of νέμει, a corruption found also in a few of the later MSS., as Pal., Δ, L^2 (Dindorf's Lb), Aug. b., V^4. This is one of the variants which make against the theory that L is the common archetype of all the other extant MSS., since it is improbable that νέμει should have been restored by conjecture in the interval between the date of L (the first half of the eleventh century) and that of A (the thirteenth century). Similar instances occur in *Ant.* 386, where A gives εἰς δέον (doubtless rightly), but L εἰς μέσον, and *Ant.* 831, where A has the genuine τέγγει, but L τάκει. To these we may perhaps add another passage of the *Ajax*, v. 61, where L, A, and most MSS. have κἄπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν φόνου. The true reading, πόνου (instead of φόνου), is preserved only in a few copies (Vat. a, Harl., Ienensis, R): but it seems scarcely probable that πόνου was restored by conjecture, since φόνου, though a tamer reading, lacking the touch of tragic irony conveyed by πόνου, yet satisfies the context, and would hardly provoke suspicion in an age when the prevalent tone of criticism was so prosaic. In v. 112 L is one of a very few MSS. (others being Γ, Aug. b, and Dresd. a) which have the gross blunder τἄλλ' ἔγωγέ σ' ἐφίεμαι (instead of τἄλλ' ἐγώ σ' ἐφίεμαι, the reading of A and most MSS.).

On the other hand, several points in this play, as in the rest, indicate L's superiority. In v. 45 L alone preserves ἐξεπράξατ', where ἐξέπραξεν (noted as a variant in L) is the reading of the other MSS. (The lemma of the old scholium in L here confirms the text, having κἂν ἐξεπράξατο.) In v. 232, again, L alone has traces of ἱπποκόμας (which Porson restored by conjecture), though the word has been altered by erasure into ἱπποκόμους, the reading of the other MSS. In v. 1137 πόλλ' ἂν καλῶς λάθρᾳ σὺ κλέψειας κακά, L has the distinction of attesting the true but more difficult reading, while in the other MSS. καλῶς has been changed into κακῶς. If in 927 the form ἐξανύσσειν be right (as it seems to be), L can claim the credit of having preserved it, while A and nearly all the other MSS. have ἐξανύσειν. Those who hold, with Bergk and Dindorf, that ἐπευθύνοντ' should be read in v. 451, will count it among L's merits that it is the only MS. which shows a vestige of that reading; but ἐπεντύνοντ', the reading of the other MSS., seems to have greater intrinsic probability (see n. on 451). Some points of interest in regard to the characteristics of L will be found in the critical notes on 80, 82, 151, 222, 232, 730, 921, 1053, 1137, 1265, 1329, 1335.

§ 3. The scholium in L on v. 831 preserves προστρέπω, which has been corrupted in the MSS. (L included) to προτρέπω. Another noteworthy scholium is that on 636 f., where the reading of the MSS. (excepting T, and a few others which exhibit the Triclinian recension) is, ὃς ἐκ πατρῴας ἦκων γενεᾶς πολυπόνων Ἀχαιῶν. As the metre shows, there is a defect of ⏑ – ≅ before πολυπόνων. The scholium runs thus: ὃς ἄνωθεν κατὰ πατρῴας γενεᾶς ἄριστος ἦκων (λείπει γὰρ τὸ ἄριστος) κ.τ.λ. This scholium seems to have been the authority of Triclinius for inserting ἄριστος in the text, where it has since kept its place. Scholia.

At v. 1225 (δῆλος δέ μοὐστὶ σκαιὸν ἐκλύσων στόμα), a remarkable note appears in the margin of L:—$\overset{\chi}{\Delta\iota}$ καὶ δῆλός ἐστιν ὥς τι σημανῶν νέον. This verse is compounded from *Ai.* 326, καὶ δῆλός ἐστιν ὥς τι δρασείων κακόν, and *Ant.* 242, δηλοῖς δ' ὥς τι σημανῶν νέον. The letters Δι, prefixed to it, probably denote Didymus (the χ above them being merely a mark calling attention to the note); they are similarly prefixed (with a superscript χ) to the scholium on *El.* 28. The grammarian's object was evidently to illustrate the construction of δῆλος with ἐκλύσων in v. 1225 by quoting *Ant.* 242; but, having in mind an earlier verse in the *Ajax* itself (326), he inadvertently wrote καὶ δῆλός ἐστιν instead of δηλοῖς δ'. The scholiast may have derived this note from the ὑπόμνημα of Didymus on Sophocles, mentioned in the scholia on *El.* 451 and 488. A verse thus written in the margin, but so inaccurately quoted as to veil the quotation, might easily be understood as a substitute for the verse in the text, and, in this case, as one attested by Didymus. It is an instance which well illustrates one possible source of textual corruption.

§ 4. Few lacunae exist in the text of this play. The defect in v. 636 (which Triclinius supplied by ἄριστος) has already been noticed (§ 3). In 936 the metre shows that a choriambus (– ⏑ ⏑ –) has dropped out before ὅπλων. It is probable, though not certain, that verses 384 and 951 ought to be iambic trimeters, in which case each of them has suffered the loss of a syllable (see notes *ad loc.*). State of the text. Lacunae.

There are some passages in which critics have supposed that the original order of the verses has been disturbed. The transpositions suggested in vv. 966—973 will be found in the Appendix on 966. Morstadt's rearrangement of 1067—1070, and Leeuwen's of 1346—1369, will be seen in the notes on those passages. Proposed transpositions.

The interpolation of whole verses has occurred in four places. (1) Verse 554 b (τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν) may have Interpolation.

crept into the text from the margin, where it had been cited as a parallel passage. (2) Verse 571, *μέχρις οὗ μυχοὺς κίχωσι τοῦ κάτω θεοῦ*, is clearly spurious. (3) The four verses, 839—842, are rejected by several critics. I hold rather with those who condemn only 841 and 842. (4) Verse 1417, *Αἴαντος, ὅτ' ἦν, τότε φωνῶ*, may safely be rejected. Of smaller interpolations, the most noteworthy is that in 714, where, instead of the simple *μαραίνει*, all the MSS. have *μαραίνει τε καὶ φλέγει*. Heath was the first critic who pointed out the spurious words, and Brunck the first editor who omitted them. In v. 884 most MSS. (including L) have *ἴδρις* interpolated after *ποταμῶν*. The interpolation of *ἠνεμόεσσαν* after *Τροίαν* in 1190 is confined to a few of the later MSS. (see cr. n.).

Besides the verses mentioned above, many others in this play have been condemned or suspected as spurious by various scholars. The following is a list of them (so far as known to me):—

4—6 Nauck would substitute one verse for these three, viz. *Αἴαντ' ἰχνοσκοποῦντα, τεκμαρούμενον*. 68—70 E. Reichard. 289—291 Nauck would reduce these three vv. to two (see cr. n.). 314 Nauck. 327 Nauck and Wecklein. 433 Morstadt and Nauck. 522 Dobree ('An delendus versus?'). 546 Dindorf. 660 Geel. 674—676 Morstadt. 734 Wecklein (*Ars Soph. em.* p. 122). 812 Dindorf and others. (Leeuwen would put v. 786 in the place of 812.) 835 f. Mekler would reduce these two vv. to one. 843 f. O. Jahn. 853 and 855 Geel. 855—865 Bergk. 856—858 O. Jahn. 865 Geel and Herwerden. 918 f. Nauck. 966—970 Nauck. (Several other critics reject some part of vv. 966—973; see Appendix.) 1028—1039 Morstadt and Nauck, 1058 f. Nauck would reduce these two vv. to one. 1061 Nauck. 1069 f. Nauck. 1105 f. Schneidewin, Dindorf, Nauck, Wecklein. 1248 f. Nauck would reduce these two vv. to one. 1257—1263 E. Reichard. 1262 Nauck. 1290 Nauck. 1291—1298 Nauck. (Mor. Schmidt rejects only 1293, 1294.) 1311 f. Lissner (mentioned by Wecklein, *Ars* p. 118) would reduce these two vv. to one. 1336—1339 Morstadt. 1337 Nauck. 1396—1398 Nauck. (Schneidewin rejects only 1396, 1397.) 1402—1413 Nauck brackets the passage beginning with *ἤδη* and ending with *μένος*. 1418—1420 F. Ritter.

In no one of these instances does the suspicion or rejection appear to me well-founded; in most of them it seems wholly gratuitous. But it is needless to repeat what I have said in former volumes on this tendency in textual criticism, against which, as we may be thankful to observe, a reaction seems at last to be setting in. It is the duty of an editor to acquaint his readers with the opinions advanced by scholars of repute, however much he may differ from them. The best way of vindicating an unduly impugned text is to provide students with the means of examining each point for themselves.

§ 5. The complete editions of Sophocles which have been consulted are enumerated in the Introduction to the *Oedipus Tyrannus* (3rd ed., p. lxi). I have used also C. A. Lobeck's commentary on the *Ajax* (3rd ed., Berlin, 1866); the edition of the *Ajax*, with notes chiefly critical, by Moritz Seyffert (Berlin, 1866); the edition with commentary and critical notes by G. Wolff, revised by L. Bellermann (4th ed., Leipsic, 1887); and the commentary by F. A. Paley (London, 1880). Mention is also due to an edition of the *Ajax*, with critical and explanatory notes, by C. E. Palmer (London, 1877), designed especially as a protest against conjectural emendation, and exhibiting the same characteristics which I have described in reference to his edition of the *Oedipus Coloneus* (Introd. to *Oed. Col.*, 2nd ed., p. lvi). Editions.

METRICAL ANALYSIS.

The lyric metres, other than anapaests, used in the *Ajax* are the following. (1) Logaoedic, based on the choree (or 'trochee'), $-\smile$, and the cyclic dactyl, $\sim\smile$, which is metrically equivalent to the choree. (2) Choreic, based on the choree. (3) Dactylic, found here only in the strophe and antistrophe of the Parodos (vv. 172—192). (4) Dochmiac, $\smile \vdots --\smile \mid -\wedge$. For a more detailed account of the logaoedic and dochmiac metres, see *O. C.* p. lviii.

In the subjoined metrical schemes, the sign $\llcorner\!\!-$ denotes that the ordinary time-value of a long syllable, commonly marked $-$, is increased by one half, so that it becomes equal to $-\smile$ or $\smile\smile\smile$: $\llcorner\!\!\lrcorner$ denotes that such time-value is doubled, and becomes equal to $--$ or $-\smile\smile$. The sign $\supset$ means that an 'irrational' long syllable (*συλλαβὴ ἄλογος*) is substituted for a short.

At the end of a verse, $\wedge$ marks a pause equal to $\smile$, $\overline{\wedge}$ a pause equal to $-$. The *anacrusis* of a verse (the part preliminary to the regular metre) is marked off by three dots placed vertically, $\vdots$

The end of a rhythmical unit, or 'sentence,' is marked by $\mid$. The end of a rhythmical 'period' (a combination of two or more such sentences, corresponding with each other) is marked by $\rrbracket$.

If a rhythmical sentence introduces a rhythmical period without belonging to it, it is called a *προῳδός*, or prelude (marked as *πρ.*): or, if it closes it, an *ἐπῳδός*, epode, or postlude. Similarly a period may be grouped round an isolated rhythmical sentence, which is then called the *μεσῳδός*, mesode, or interlude.

I. Parodos, vv. 172—200.

Strophe.—Dactylic, in the 'Doric' form, which combines purely dactylic sentences, $-\smile\smile-\smile\smile--$, with the livelier measure. $\llcorner\!\!\smile \mid --\mid \llcorner\!\!\smile \mid --$. (J. H. Heinrich Schmidt, *Rhythmic and Metric*, p. 41.) Such verses are also called 'dactylo-epitritic,' as consisting of dactyls with the *ἐπίτριτος δεύτερος* ($-\smile--$) prefixed to them. Cp. W. Christ, *Metrik* § 662 ('Der daktylo-epitritische Strophen-

bau'). The same measure occurs in the Parodos of the *Trachiniae*, first strophe (vv. 94—102).

I. 1. η ρα σε | ταυροπολ|α διος | αρτεμις ||
ου ποτε | γαρ φρενο|θεν γ επ αρ|ιστερα

2. ω μεγαλ|α φατις | ω Λ ||
παι τελαμ|ωνος ε|βας

3. ματερ | αισχυν|ας εμ |ας Λ
τοσσον | εν ποιμν|αις πιτν|ων

II. 1. ωρμ⋮ασε | πανδαμ|ους επι | βους αγελ|αιας ||
ηκ⋮οι γαρ | αν θει|α νοσος | αλλ απερ |υκοι

2. η ⋮που τιν|ος νικ|ας α|καρπωτ|ον χαρ|ιν Λ ||
και⋮ζευς κακ|αν και | φοιβος | αργει |ων φατ|ιν

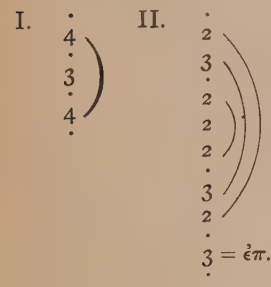
3. η ρα κλυτ|ων εναρ|ων ψευσθ|εισ α | δωροις ||
ει δ υπο |βαλλομεν|οι κλεπτ |ουσι | μυθους

4. ειτ ελαφ|αβολι |αις Λ]]
οι μεγαλ|οι βασιλ|ης

III. 1. η⋮χαλκο|θωραξ || μη τιν εν|υαλι |ος Λ ||
η⋮τας α|σωτου || σισυφιδ |αν γενε|ας

2. μομφ⋮αν εχ|ων ξυν||ου δορος | εννυχι|οις Λ ||
μη ⋮μη μ αν|αξ εθ || ωδ εφαλ |οις κλισι|αις

3. μαχαν|αις ε|τεισατο | λωβαν]]
ομμ εχ|ων κακ|αν φατιν | αρη



[These diagrams show the structure of each period. The numerals denote the number of feet in each rhythmical unit, or sentence. The dots mark the beginning and end of each verse. Curves on the right show how single sentences correspond with each other. Curves on the left show the correspondence between groups of sentences.]

EPODE.—Logaoedic. Period I. consists of two verses of 6 feet each, with a verse of 4 feet (a 'Glyconic') as epode: Per. II., of two verses of 5 feet each: Per. III., of three Glyconics.

I. 1. αλλ ανα | εξ εδραν|ων οπ|ου μακρ|αι|ωνι ||
2. στηριζ|ει ποτε | τᾳδ αγ|ωνι|ῳ σχολ|ᾳ ∧ ||
3. αταν | ουρανι|αν φλεγ|ων ∧]]

II. 1. εχθρ : ων δ υβρις | ωδ α|ταρβ|ητ|α ∧ ||
2. ορμ : αται εν | ενανεμ|οις | βασσ|αις ∧]]

III. 1. παντ : ων | καγχαζ|οντ|ων ∧ ||
2. γλωσσ : αις βαρυ|αλγ|ητ|α ∧ ||
3. εμ : οι δ αχος | εστ|ακ|εν ∧]]

I. 6 : 6 : 4 = ἐπ.
II. 5 : 5
III. 4 : 4 : 4 = ἐπ.

II. Lyrics of the First Kommos, 221—232 = 245—256.

STROPHE.—Logaoedic. In Period I. each of the two verses is a hexapody; in II., a pentapody. In Period III. the first and third verses correspond with each other, each consisting of two tetrapodies (Glyconics). The second verse consists of two tripodies (Pherecratics).

I. 1. οι : αν ε |δηλ|ωσας | ανερος | αιθον|ος ∧ ||
ωρ : α τιν | ηδ |η τοι | κρατα καλ|υμμασ |ι
2. αγγελι |αν α |τλατον | ουδε | φευκτ|αν ∧]]
κρυψαμεν|ον ποδ|οιν κλοπ|αν αρ| εσθ |αι

II. 1. των μεγαλ|ων δανα|ων υπο |κληζομεν|αν ∧ ||
η θοον | ειρεσι |ας ζυγον | εξομεν |ον
2. ταν ο μεγ|ας | μυθος α|εξ|ει ∧]]
ποντοπορ|ῳ | ναϊ μεθ|ειν|αι

III. 1. οιμ : οι φοβ ουμ|αι το προσ|ερπ||ον περι|φαντος | αν|ηρ ∧ ||
τοι : ας ερ |εσσ |ουσιν απ | ειλ ||ας δικρατ|εις ατρ |ειδ |αι

2. θαν : ειτ|αι παρα |πλακτ||ῳ χερι | συγκατ|ακτας ||
καθ : ημ |ων πεφοβ| ημ ||αι λιθο |λευστον |αρη

3. κελ : αιν|οις ξιφεσ|ιν βοτα | και βοτ||ηρας | ιππο |νωμ|ας ∧ ‖
ξυν : αλγ|ειν μετα | τουδε τυπ|εις τον || αισ α|πλατος | ισχ|ει

I. 6 : 6 II. 5 : 5 III. 4 4 : (3 3) : 4 4

III. Lyrics of the Second Kommos, vv. 348—429.

First Strophe.—I. Dochmiac dimeters. II. A choreic (or trochaic) verse, consisting of two tetrapodies; followed by a logaoedic tetrapody (or Glyconic) as epode.

ιω ||
ιω

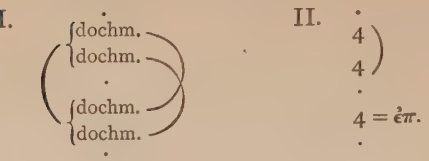
I. 1. φιλ : οι ναυβατ|αι μον||οι εμων φιλ|ων ∧ ||
γεν : ος ναϊ |ας αρ ||ωγον τεχν|ας ∧

2. μον : οι ετ εμμεν|οντες ||ορθῳ νομ |ῳ ∧ ‖
αλ : ιον ος επε |βας ελ||ισσων πλατ|αν ∧

II. 1. ιδ : εσθε μ | οιον | αρτι | κυμα || φοινι|ας υπ|ο ζαλ|ης ∧ ||
σε : τοι σε | τοι μον|ον δε |δορκα || πημον|αν επ|αρκεσ |ον τ ∧

2. αμφιδρομ|ον κυκλ|ειτ|αι ∧ ‖
αλλα με |συνδα | ϊξ|ον ∧

[At the end of the first strophe, and also of the first antistrophe, the Chorus has two iambic trimeters, vv. 354 f. = vv. 362 f.]



SECOND STROPHE.—I. Dochmiac dimeters. II. Logaoedic verses, 1 and 4 being tripodies (Pherecratics); 2 and 3, hexapodies.

I. 1. ορ ⋮ ας τον θρασ|υν, τον ‖ ευκαρδι |ον ∧ ‖
ι ⋮ ω παν θ ορ |ων, α ‖ παντων τ α |ει ∧

2. τον ⋮ εν δαϊ |οις α ‖ τρεστον μαχ|αις ∧ ‖
κακ ⋮ ων οργαν|ον τεκν ‖ ον λαρτι |ου ∧

3. εν ⋮ αφοβοις με | θηρσι ‖ δεινον χερ|ας ∧]]
κακ ⋮ οπινεσταt |ον τ αλ ‖ ημα στρατ |ου ∧

[Here follow Iambic trimeters, 367—371 (str.) = 382—386 (antistr.); v. 369 being separated from 371 by *αἰαῖ αἰαῖ*, as 384 from 386 by *ἰώ μοί μοι*.]

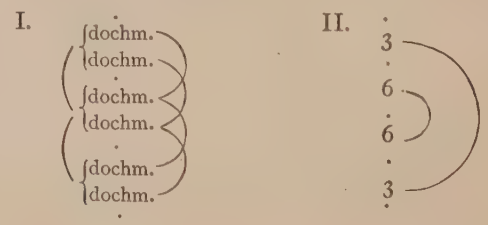
II. 1. ω ⋮ δυσμορος | ος χερι | μεν ∧ ‖
ω ⋮ ζευ προγον|ων προπατ |ωρ

2. μεθ ⋮ ηκα | τους α|λαστορας | εν δ ελικ|εσσ|ι ∧ ‖
πως ⋮ αν τον | αιμυλ |ωτατον | εχθρον αλ|ημ |α

3. βουσι | και κλυτ|οις πεσ|ων | αιπολι|οις ∧ ‖
τους τε | δισσαρχ |ας ολ| εσσ|ας βασιλ|ης

4. ερ ⋮ εμνον | αιμ ε|δευσα]]
τελ ⋮ ος θαν|οιμι | καντος

[At the end of the second strophe the Chorus has two iambic trimeters, 377 f., answering to those of Tecmessa at the end of the second antistrophe, 392 f.]



THIRD STROPHE.—I. Verse 1, a dochmiac: vv. 2 and 3, dochmiac dimeters. II. Logaoedic. III. Choreic, with a logaoedic tripody (v. 3) as mesode. IV. Choreic. V. Choreic, with a logaoedic dipody (the *versus Adonius*) as epode.

I.
– –
ιω
ιω

⏑ ⏑ ⏑ – ⏑ –
1. σκοτ : ος εμον φα|ος ∧ ‖
πορ : οι αλιρροθ |οι ∧

⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑ –
2. ερ : εβος ω φα|εννο ‖τατον ως εμ|οι ∧ ‖
παρ : αλα τ αντρα | και νεμ‖ος επακτι |ον ∧

⏑ ⏑ ⏑ – ⏑ – – ⏑ –
3. ελ : εσθ ελ|εσθε μ ‖ οικητορ |α ∧]]
πολ : υν πολ |ων με ‖ δαρον τε | δη ∧

II. ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ –
1. ελ : εσθε μ | ουτε | γαρ ‖ θεων γενος | ουθ | αμερι |ων ∧ ‖
κατ : ειχετ | αμφι | τροι ‖αν χρονον | αλλ | ουκετι μ | ουκ ∧

⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ – ⏑
2. ετ : αξι |ος βλεπ|ειν τιν | εις ον|ασιν | ανθρ|ωπων]]
ετ : αμπνο|ας εχ |οντα | τουτο | τις φρον|ων | ιστω

– ⏑ – ⏑ –
III. 1. αλλα μ | α δι|ος ∧ ‖
ω σκαμ |ανδρι |οι

– ⏑ – ⏑ –
2. αλκιμ|α θε|ος ∧ ‖
γειτον |ες ρο|αι ∧

⏑ ⏑ – > –
3. ολ : εθριον | αικιζ|ει ∧
ευφρονες | αργει |οις ∧

– ⏑ – ⏑ –
4. ποι τις | ουν φυγ|η ∧ ‖
ουκετ | ανδρα | μη ∧

– ⏑ – ⏑ –
5. ποι μολ|ων μεν|ω ∧]]
τονδ ιδ | ητ επ |ος ∧

– ⏑ – ⏑ – ⏑ – ⏑ –
IV. 1. ει τα | μεν φθιν|ει φιλ|οι τοι|οισδ ∧ ‖
εξερ|ω μεγ |οιον | ουτιν |α

> – ⏑ – > – ⏑ – > – ⏑ –
2. ομ : ου πελ|ας μωρ|αις δ αγρ‖αις προσ|κειμεθ|α ∧]]
τροι : α στρατ|ου δερχθ|η χθον ‖ος μολ |οντ απ |ο ∧

V. 1. πας : δε στρατ|ος δι||παλτος | αν με ||
ελλ : ανιδ |ος τα||νυν δ α |τιμος

2. χειρι φον|ευοι]]
ωδε προ |κειμαι

[At the end of the third strophe Tecmessa has two iambic trimeters, 410 f., answering to those of the Chorus at the end of the third antistrophe, 428 f.]

I. dochm. = πρ.
dochm.
dochm.
dochm.
dochm.

II. 3 4 = 3 4

III. 3 3 3 3 3

IV. 5 = πρ.
3
3

V. 2
2
2 = ἐπ.

IV. First Stasimon, vv. 596—645.

First Strophe.—Logaoedic in Periods I., II., and III.: choreic in IV., with free resolution of – ∪ into ∪ ∪ ∪.

I. 1. ω κλειν|α σαλαμ|ις συ | μεν ∧ ||
και μοι | δυσθερα |πευτος | αι- ∧

2. που ναι|εις αλι|πλακτος | ευδαι- ||
ας ξυν |εστιν εφ|εδρος | ωμοι

3. μων πασ|ιν περι|φαντος | αει]]
μοι θει |ᾳ μανι |ᾳ ξυν |αυλος

II. 1. εγ : ω δ ο |τλαμ|ων παλ|αιος αφ | ου χρον|ος ∧ ||
ον : εξε |πεμψ |ω πριν |δη ποτε | θουρι |ῳ

2. ιδ : αια | μιμν|ων λειμ|ωνι' επ |αυλα | μηνων
κρατ : ουντ εν | αρ |ει νυν δ |αυ φρενος | οιο |βωτας

3. αν : ηριθμος | αιεν | ευνωμ|αι ∧]]
φιλ : οις μεγα |πενθος | ηυρητ |αι ∧

III. 1. χρον ⋮ ῳ | τρυχομεν|ος ∧ ‖
τα ⋮ πριν δ | εργα χερ |οιν ∧

2. κακ ⋮ αν | ελπιδ εχ|ων ∧ ‖
μεγ ⋮ ιστ |ας αρετ |ας ∧

IV. ετι με | ποτ ανυσ|ειν τον | αποτροπ‖ον αϊδ|ηλον | αιδ|αν ∧ ‖
αφιλα | παρ αφιλ |οις ε |πεσ επεσ|ε μελε |οις ατρ|ειδ |αις ∧

I. 4 : 4 : 4 :

II. 6 : 6 : 4 = ἐπ.

III. 3 : 3 :

IV. 4 : 4 :

Second Strophe.—Logaoedic, the whole Strophe forming a single Period. Verses 1, 2, and 5, 6, are composed each of two tripodies; while each of the verses 3, 4, and 7, 8, is a single tripody. A logaoedic hexapody, v. 9, forms the epode.

1. η ⋮ που παλ|αιᾳ | μεν ‖ συντροφος | αμερ |ᾳ ∧ ‖
κρεισσ ⋮ ων γαρ | αιδᾳ | κευθ‖ων ο νοσ |ων ματ|αν ∧

2. λευκ ⋮ ῳ δε | γηρᾳ | ματ‖ηρ νιν οτ|αν νοσ|ουντα ‖
ος ⋮ εκ πατρ|ῴας | ηκ ‖ων γενε |ας αρ |ιστος

3. φρενομορ|ως ακ|ουστῃ ‖
πολυπον |ων αχ αιων

4. αιλινον | αιλιν |ον ∧ ‖
ουκετι | συντροφ|οις ∧

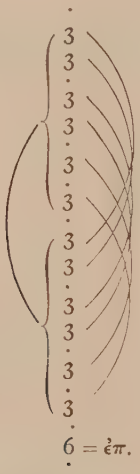
5. ουδ οικτρ|ας γοον | ορν‖ιθος α |ηδ|ους ∧ ‖
οργαις | εμπεδος | αλλ ‖ εκτος ομ|ιλ |ει ∧

6. ησει | δυσμορος | αλλ | οξυτον |ους μεν | ῳδας ‖
ω τλαμ|ον πατερ | οι |αν σε μεν|ει πυθ |εσθαι

7. θρηνησ|ει χερο |πλακτοι δ ‖
παιδος | δυσφορον | αταν

– > ⏑ ⏑ – ⏑
8. εν στερν|οισι πεσ|ουνται ||
αν ου |πω τις ε |θρεψεν

– > ⏑ ⏑ – ⏑ – ⏑ └ –
9. δουποι | και πολι|ας αμ|υγμα | χαιτ|ας Λ]]
αιων | αιακιδ |αν ατ |ερθε | του |δε



V. Hyporcheme (serving as Second Stasimon), vv. 693—718.

Strophe.—Logaoedic, in measures of four or six feet, variously combined.

⏑ – ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ └ └ –
I. 1. ε ⋮ φριξ ερ|ωτι | περιχαρ|ης δ αν|επταμ|αν ι||ω ι|ω | παν | παν Λ ||
ε ⋮ λυσεν | αινον | αχος απ | ομματ |ων αρ |ης ι||ω ι|ω | νυν | αυ Λ

– > ⏑ ⏑ – ⏑ └ – ⏑ ⏑ ⏑ – ⏑ –
2. ω παν | παν αλι|πλαγκτε | κυλλ||ανι |ας χιον |οκτυπ|ου Λ ||
νυν ω | ζευ παρα | λευκον | ευ ||αμερ|ον πελασ|αι φα |ος Λ

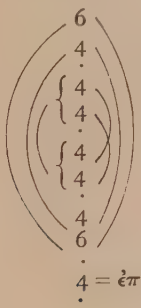
⏑ └ ⏑ ⏑ – ⏑ – ⏑ – > – ⏑ ⏑ – ⏑ –
3. πετρ ⋮ αι |ας απο | δειραδ|ος φαν||ηθ ω | θεων χορο|ποι αν|αξ Λ ||
θο ⋮ αν | ωκυαλ |ων νε |ων οτ || αιας | λαθιπον |ος παλ |ιν Λ

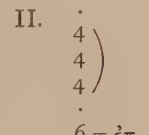
⏑ – > ⏑⏑ – ⏑ └ – ⏑ ⏑ ⏑ – ⏑ – ⏑ └ –
4. οπ ⋮ ως μοι | νυσια | κνωσι | ορχ||ηματ | αυτοδα|η ξυν|ων ι |αψ |ης Λ
θε ⋮ ων δ αυ | πανθυτα | θεσμι | εξ ||ηνυσ | ευνομι |α σεβ |ων μεγ|ιστ |α Λ

⏑ ⏑ – ⏑ – ⏑ – ⏑
5. νυν γαρ εμ|οι μελ|ει χορ|ευσαι]]
πανθ ο μεγ|ας χρον|ος μαρ|αινει

II. 1. ικαρι |ων δ υπ|ερ πελαγ|εων μολ||ων αν|αξ απ|ολλ|ων ο ||
κουδεν αν| ανδατ |ον φατισ|αιμ αν || ευτε γ | εξ α |ελπτ|ων αι||
δαλιος | ευ|γνωστ|ος ∧ ||
ας μεταν|εγν| ωσθ |η ∧

2. εμ : οι ξυν |ει |η δια | παντος | ευ |φρων ∧]]
θυμ : ου τ ατρ|ειδ αις μεγαλ|ων τε | νεικ|εων ∧





VI. Lyrics of the Third Kommos, vv. 879—960.

Verses 879—914 form a Strophe, composed partly of lyrics and partly of iambic trimeters. Verses 925—960 form the Antistrophe.

The correspondence of the consecutive parts, lyric and iambic, is as follows :—

	STROPHE.	ANTISTROPHE.
(*a*)	879—890 lyrics	= 925—936.
	891—899 trimeters (broken by exclamations)	= 937—945.
(*b*)	900—903 lyrics	= 946—949.
	904—907 trimeters	= 950—953.
(*c*)	908—914 lyrics	= 954—960.

The Strophe is separated from the Antistrophe by ten iambic trimeters for Tecmessa (vv. 915—924). At the close of the Antistrophe she has thirteen trimeters (vv. 961—973), which form a kind of epilogue to the Kommos.

The lyric metres are dochmiac and logaoedic. The several rhythmical periods of which the Strophe is composed, as shown below, have these metres in the following order. Period I. Dochmiac. II. Lo-

gaoedic. III. Dochmiac. IV. Logaoedic. V. Logaoedic. VI. Dochmiac. VII. Logaoedic.

I. 1. τις : αν δητα | μοι τις || αν φιλοπον|ων ∧ ‖ (a) 879—890 =925—936.
ε : μελλες ταλ|ας ε ||μελλες χρον |ῳ ∧

2. αλ : ιαδαν εχ |ων α||υπνους αγρ|ας ∧]]
στερ : εοφρων αρ | εξαν ||υσσειν κακ |αν ∧

1. η τις ολ|υμπιαδ|ων θε|αν | η ρυτ|ων ∧ ‖
μοιραν α | πειρεσι|ων πον|ων | τοια | μοι ∧

II. 2. βοσπορι|ων ποταμ|ων ∧
παννυχα | και φαεθ |οντ ∧

3. τον : ωμο |θυμον | ει ποθ|ι ∧
αν : εστεν|αζες | ωμο |φρων ∧

4. πλαζομεν|ον λευσσ|ων ∧
εχθοδοπ | ατρειδ |αις ∧

5. απυ|οι | σχετλια | γαρ ∧
ουλι|ῳ | συν παθ |ει ∧]]

III. εμ : ε γε τον μακρ|ων αλ||αταν πον|ων ∧
μεγ : ας αρ ην ε|κεινος || αρχων χρον|ος ∧

IV. 1. ουρι |ῳ | μη πελασ|αι δρομ|ῳ ∧
πηματ|ων | ημος αρ | ιστο |χειρ ∧

2. αλλ αμεν| ηνον | ανδρα || μη λευσσ|ειν οπ|ου ∧
— οπλ|ων ε|κειτ αγ'ων περ|ι ∧]]

V. 1. ωμοι εμ|ων | νοστ|ων ∧ ‖ (b) 900—903 =946—949.
ωμοι αν | αλγ | ητ |ων ∧

2. ω |μοι κατε|πεφνες αν|αξ ∧ ‖
δισσ|ων εθρο |ησας αν|αυδ ∧

3. τονδε | συνναυτ|αν ταλ|ας ∧
εργ ατρ|ειδαν | τῳδ αχ|ει ∧

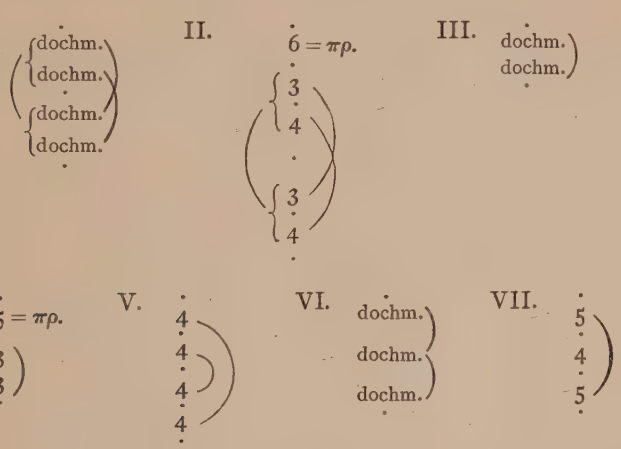
4. ω ταλ|αι | φρων γυν|αι ∧ ‖
αλλ απ|ειργ|οι θε |ος ∧

VI. ω : μοι εμας ατ|ας οι||ος αρ αιμαχθ|ης α||φρακτος φιλ|ων ∧ ‖ (*c*) 908—914 =954 -960.
η : ρα κελαινωπ|αν θυμ||ον εφυβριζ |ει πολ||υτλας αν |ηρ ∧

VII. 1. εγ : ω δ ο | παντα | κωφος ο | παντ αϊδρ|ις ∧ ‖
γελ : ᾳ δε | τοισδε | μαινομεν |οις αχεσ |ιν

2. κατ : ημελ|ησα | πᾳ | πᾳ ∧ ‖
πολ : υν γελ|ωτα | φευ | φευ ∧

3. κειται ο | δυστραπελ|ος δυσ|ωνυμος | αιας ‖
ξυν τε διπλ|οι βασιλ |ης κλυ |οντες ατρ|ειδαι



VII. Third Stasimon, vv. 1185—1222.

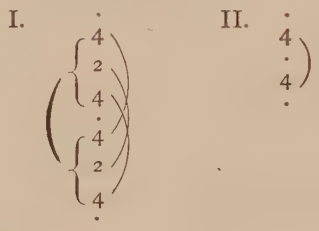
First Strophe.—Logaoedic. I. Two verses, each composed of two logaoedic tetrapodies (Glyconics), separated by a dipody. II. Two Glyconic verses.

I. 1. τις αρα | νεατος | ες ποτε | ληξ||ει πολυ|πλαγκτ||ων ετε|ων αρ|ιθμ|ος ∧ ||
οφελε | προτερον | αιθερα | δυν||αι μεγαν | η ||τον πολυ|κοινον| αιδ᾽αν ∧

2. ταν α|παυστον | αιεν εμ|οι δορ||υσσο|ητ ||ων μοχθ|ων ατ|αν επαγ|ων ∧]]
κεινος | ανηρ |ος στυγερ|ων ε ||δειξεν | οπλ||ων ελλ |ασι |κοινον ἄρ|η ∧

II. 1. αν : ταν ευρ|ωδεα | τρωϊ |αν ∧ ||
ι : ω πον |οι προγον|οι πον|ων ∧

2. δυστ : ανον ον|ειδος | ελλαν |ων ∧]]
κειν : ος γαρ ε|περσεν | ανθρωπ|ους ∧



Second Strophe.—Logaoedic. I. Glyconics, with a dipody (the *versus Adonius*) as epode. II. Verses 1 and 3 are composed each of two tripodies (Pherecratics): vv. 2 and 4 are Glyconic.

I. 1. ε : κεινος | ου|τε στεφαν|ων ∧ ||
και : πριν μεν | αι|εν νυχι |ου ∧

2. ουτε βαθ|ει |αν κυλικ|ων ∧ ||
δειματος | ην | μοι προβολ|α ∧

3. νειμεν ε|μοι | τερψιν ομ|ιλειν ||
και βελε|ων | θουριος | αιας

4. ου : τε γλυκυν | αυλ|ων οτοβ|ον ∧ ||
νυν δ : ουτος αν | ειτ |αι στυγερ|ῳ ∧

5. δυσμορος | ουτ | εννυχι |αν ∧ ||
δαιμονι | τις | μοι τις ετ | ουν ∧

6. τερψιν ι|αυειν]]
τερψις επ|εσται

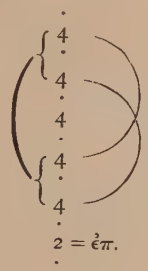
II. 1. ερ ⋮ ωτ|ων δ ερ|ωτ‖ων απε|παυσεν | ωμόι
γεν ⋮ οιμ|αν ιν | υλ‖αεν επ|εστι | πoντου

2. κειμ ⋮ αι δ αμερ|ιμνος | ουτ|ως ∧ ‖
προ ⋮ βλημ αλι|κλυστον | ακρ|αν ∧

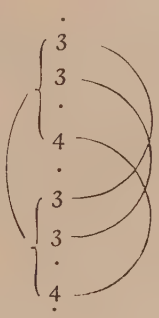
3. α ⋮ ει πυκιν|αις δροσ|οις ‖ τεγγομεν|ος κομ|ας ∧ ‖
υπ ⋮ ο πλακα | σουνι |ου ‖ τας ιερ|ας οπ |ως ∧

4. λυγρ ⋮ ας | μνηματα | τροι|ας ∧ ‖
προσ ⋮ ειπ|οιμεν αθ | αν |ας ∧

I.



II.



ΣΟΦΟΚΛΕΟΥΣ

ΑΙΑΣ

CORRIGENDA.

Page 14, commentary, column 2, n. on v. 18, line 6, *for* 4th *read* 3rd
,, 29, ,, col. 2, n. on vv. 121 f., l. 1, *for* explains *read* emphasizes
,, 33, ,, col. 1, n. on v. 144, l. 10, *for* fr. 691 *read* fr. 591
,, 48, ,, col. 2, n. on v. 242, l. 2, *after* μάστιγι *for* λιγυρᾷ *read* λιγυρῇ
,, 65, ,, col. 1, n. on v. 368, l. 1, *for* δεσπότ' *read* δέσποτ'
,, 90, ,, col. 1, l. 1, *for* **553** *read* **554**
,, 105, translation, l. 4, *for* in a hole dug *read* digging in the earth
,, 122, Greek text, v. 791, *for* φης *read* φής

ΣΟΦΟΚΛΕΟΥΣ

ΑΙΑΣ

ΥΠΟΘΕΣΙΣ.

Τὸ δρᾶμα τῆς Τρωϊκῆς ἐστι πραγματείας, ὥσπερ οἱ ΑΝΤΗΝΟΡΙΔΑΙ καὶ ΑΙΧΜΑΛΩΤΙΔΕΣ καὶ ΕΛΕΝΗΣ ΑΡΠΑΓΗ καὶ ΜΕΜΝΩΝ. πεπτωκότος

This Argument is found in A (cod. Par. 2712, 13th cent.), and in a large number of the later MSS., but not in the Laurentian MS. (L).

The first paragraph of this ὑπόθεσις (ending with ἀναγέγραπται) is complete in itself, and is the work of a well-informed Alexandrian scholar. The second part (beginning at ταῦτα μὲν οὖν) is a more diffuse composition by a feebler hand, and in Greek of a worse quality,—as may be seen (e.g.) in the use of ἔξειστι (twice) as = ἐξέρχεται, and of ὑποκρινόμενος with infin. as = προσποιούμενος.

1 ΑΝΤΗΝΟΡΙΔΑΙ] All the plays mentioned here were by Sophocles. The subject of his *Antenoridae* is indicated in Strabo XIII. p. 608. When Troy was taken, the Greeks spared the house of Antenor (one of the Trojan γέροντες), who had shown hospitality to Odysseus and Menelaüs, when they came as envoys (*Il.* 3. 207). He and his sons then joined the Paphlagonian Ἐνετοί (*Il.* 2. 852), who had fought on the Trojan side in the war, and went with them, by way of Thrace, to the country afterwards known as Venetia, on the N.W. of the Adriatic. Attius also wrote an *Antenoridae*, probably based on that of Sophocles. 2 ΑΙΧΜΑΛΩΤΙΔΕΣ] We may infer that these were Trojan women, and formed the Chorus; but nothing is known of the plot. A. Schöll and Bergk suppose that it concerned the restoration of Chryseïs to her father. Welcker, on the other hand, thinks that the central incident was the death of Hector's son, Astyanax (told by Arctînus in the *Iliupersis*), and that Attius founded his *Astyanax* on this play (*Gr. Trag.* 1. pp. 171 ff.).

ΕΛΕΝΗΣ ΑΡΠΑΓΗ] Not mentioned elsewhere. But Sophocles wrote a Ἑλένης Ἀπαίτησις, and this may be the play meant. The subject was probably an embassy of Greek chiefs to Troy (like that noticed in *Il.* 3. 205 ff.), to demand that Helen should be surrendered. Alexis, the poet of the Middle Comedy, wrote a Ἑλένης Ἁρπαγή, and this may have caused the error. Welcker, however, conjectures that Ἑλένης Ἁρπαγή was really the title of a play by Sophocles, on a subject furnished by the *Iliupersis*—viz., Menelaüs finding Helen in the house of the Trojan Deïphobus, and taking her away to the ships (*Gr. Trag.* 1. 158 ff.). ΜΕΜΝΩΝ] Not

γὰρ ἐν τῇ μάχῃ τοῦ Ἀχιλλέως ἐδόκουν Αἴας τε καὶ Ὀδυσσεὺς ἐπ' αὐτῷ πλέον τι ἀριστεύειν περὶ τὴν τοῦ σώματος κομιδήν· καὶ κρινομένων περὶ τῶν ὅπλων κρατεῖ Ὀδυσσεύς. ὅθεν καὶ ὁ Αἴας τῆς κρίσεως μὴ τυχὼν παρακεκίνηται καὶ διέφθαρται τὴν γνώμην, ὥστε ἐφαπτόμενος τῶν ποιμνίων δοκεῖν τοὺς Ἕλληνας διαχειρίσασθαι. καὶ τὰ μὲν ἀνεῖλε τῶν τετραπόδων, τὰ δὲ δήσας ἀπάγει ἐπὶ τὴν σκηνήν· ἐν οἷς ἐστί τις καὶ κριὸς ἔξοχος, ὃν ᾤετο εἶναι Ὀδυσσέα, ὃν δήσας ἐμαστίγωσεν, ὅθεν καὶ τῇ ἐπιγραφῇ πρόκειται ΜΑΣΤΙΓΟΦΟΡΟΣ, ἢ πρὸς ἀντιδιαστολὴν τοῦ ΛΟΚΡΟΥ. Δικαίαρχος δὲ ΑΙΑΝΤΟΣ ΘΑΝΑΤΟΝ ἐπιγράφει. ἐν δὲ ταῖς διδασκαλίαις ψιλῶς ΑΙΑΣ ἀναγέγραπται.

Ταῦτα μὲν οὖν πράττει ὁ Αἴας· καταλαμβάνει δὲ Ἀθηνᾶ Ὀδυσσέα ἐπὶ τῆς σκηνῆς διοπτεύοντα τί ποτε ἄρα πράττει ὁ Αἴας, καὶ δηλοῖ αὐτῷ τὰ πραχθέντα, καὶ προκαλεῖται εἰς τὸ ἐμφανὲς τὸν Αἴαντα ἔτι ἐμμανῆ ὄντα καὶ ἐπικομπάζοντα ὡς τῶν ἐχθρῶν ἀνῃρημένων. καὶ ὁ μὲν εἰσέρχεται ὡς ἐπὶ τῷ μαστιγοῦν τὸν Ὀδυσσέα· παραγίνεται δὲ χορὸς Σαλαμινίων ναυτῶν, εἰδὼς μὲν τὸ γεγονός, ὅτι ποίμνια ἐσφάγησαν Ἑλληνικά, ἀγνοῶν δὲ τὸν δράσαντα. ἔξεισι δὲ καὶ Τέκμησσα, τοῦ Αἴαντος αἰχμάλωτος παλλακίς, εἰδυῖα μὲν τὸν σφαγέα τῶν ποιμνίων ὅτι Αἴας ἐστίν, ἀγνοοῦσα δὲ τίνος εἶεν τὰ ποίμνια. ἑκάτερος οὖν παρ' ἑκατέρου μαθόντες τὸ ἀγνοούμενον, ὁ χορὸς μὲν παρὰ Τεκμήσσης, ὅτι ὁ Αἴας ταῦτα ἔδρασε, Τέκμησσα δὲ παρὰ τοῦ χοροῦ, ὅτι

5 διαχειρίσασθαι T, and some other MSS.: διαχρήσασθαι vulg. 8 ΜΑΣΤΙΓΟΦΟΡΟΣ] ὁ μαστιγοφόρος Brunck's edition. 10 ἀναγέγραπται] *v.l.* γέγραπται, or ἐπιγέγραπται.

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mentioned elsewhere; but Heyne identifies it with the often-quoted Αἰθίοπες, and, as Memnon was king of that people, this seems very probable. The *Aethiopis* of Arctînus would have furnished the material. 3, 4 τῆς κρίσεως μὴ τυχὼν...διέφθαρται τὴν γνώμην] In the play, the madness of Ajax is not the result of his disappointment about the arms, but of Athena's intervention. 8 ΜΑΣΤΙΓΟΦΟΡΟΣ] At v. 91 Ajax enters carrying the lash (110) which he has used on his captives (241). ΛΟΚΡΟΥ] The 'lesser' Ajax, son of Oïleus king of the Locrians. The subject of the Αἴας Λοκρός was probably taken from the *Iliupersis*. The hero attempts to drag Cassandra, who carries the ξόανον of Athena, from the temple of that goddess. The Greeks threaten to stone him, when he flies to Athena's altar. He is tried by a Greek tribunal, and acquitted (see Welcker, *Gr. Trag.* I. 161 ff.). Δικαίαρχος] Of Messana, the pupil of Aristotle. He wrote περὶ Διονυσιακῶν ἀγώνων, and (perhaps in the same work) ὑποθέσεις τῶν Εὐριπίδου καὶ Σοφοκλέους μύθων. 9 ταῖς Διδασκαλίαις] 'Dramatic performances,'—a list of the tragedies and comedies produced at Athens in each year. Aristotle compiled a work with this title, which is probably meant here. Similar lists were drawn up by the poet Callimachus (260 B.C.), by Aristophanes of Byzantium (*c.* 200 B.C.), and others. See Smith's *Dict. Ant.*, vol. II. p. 865.

Ἑλληνικὰ τὰ σφαγέντα ποίμνια, ἀπολοφύρονται, καὶ μάλιστα ὁ χορός. ὅθεν δὴ ὁ Αἴας προελθὼν ἔμφρων γενόμενος ἑαυτὸν ἀπολοφύρεται. καὶ τούτου ἡ Τέκμησσα δεῖται παύσασθαι τῆς ὀργῆς· ὁ δὲ ὑποκρινόμενος πεπαῦσθαι ἔξεισι καθαρσίων ἕνεκα καὶ ἑαυτὸν διαχρῆται. εἰσὶ δὲ καὶ ἐπὶ τῷ τέλει τοῦ δράματος λόγοι τινὲς Τεύκρου πρὸς Μενέλαον, οὐκ ἐῶντα θάπτειν τὸ σῶμα. τὸ δὲ πέρας, θάψας αὐτὸν Τεῦκρος ἀπολοφύρεται. παρίστησι δὲ ὁ λόγος τῆς τραγῳδίας ὅτι ἐξ ὀργῆς καὶ φιλονεικίας οἱ ἄνθρωποι ἤκοιεν ἐπὶ τὰ τοιαῦτα νοσήματα, ὥσπερ ὁ Αἴας προσδοκήσας ἐγκρατὴς εἶναι τῶν ὅπλων ἀποτυχὼν ἔγνω ἑαυτὸν ἀνελεῖν. αἱ δὲ τοιαῦται φιλονεικίαι οὐκ εἰσὶν ἐπωφελεῖς οὐδὲ τοῖς δοκοῦσι νενικηκέναι. ὅρα γὰρ καὶ παρ' Ὁμήρῳ τὰ περὶ τῆς ἥττης τοῦ Αἴαντος πάνυ διὰ βραχέων καὶ περιπαθῶς·

οἴη δ' Αἴαντος ψυχὴ Τελαμωνιάδαο
νόσφιν ἀφειστήκει κεχολωμένη εἵνεκα τευχέων.

εἶτα αὐτοῦ ἄκουε τοῦ κεκρατηκότος·

ὡς δὴ μὴ ὄφελον νικᾶν τοιῷδ' ἐπ' ἀέθλῳ.

οὐκ ἐλυσιτέλησεν ἄρα αὐτῷ ἡ νίκη, τοιούτου ἀνδρὸς διὰ τὴν ἥτταν ἀποθανόντος.

Ἡ σκηνὴ τοῦ δράματος ἐν τῷ ναυστάθμῳ πρὸς τῇ σκηνῇ τοῦ Αἴαντος. δαιμονίως δὲ εἰσφέρει προλογίζουσαν τὴν Ἀθηνᾶν. ἀπίθανον γὰρ τὸν Αἴαντα προϊόντα εἰπεῖν περὶ τῶν αὐτῷ πεπραγμένων, ὥσπερ ἐξελέγχοντα ἑαυτόν· οὐδὲ μὴν ἕτερός τις ἠπίστατο τὰ τοιαῦτα, ἐν ἀπορρήτῳ καὶ νυκτὸς τοῦ Αἴαντος δράσαντος. θεοῦ οὖν ἦν τὸ τοιοῦτον διασαφῆσαι, καὶ Ἀθηνᾶς προκηδομένης τοῦ Ὀδυσσέως, διό φησι·

καὶ πάλαι φύλαξ ἔβην
τῇ σῇ πρόθυμος εἰς ὁδὸν κυνηγίᾳ.

5 *πρὸς Μενέλαον, οὐκ ἐῶντα*] *πρὸς μενέλεων καὶ πρὸς ἀγαμέμνονα οὐκ ἐῶντας* T,—a correction by Triclinius of the grammarian's oversight. 7 *φιλονεικίας*] *λύπης ἄκρας* T, and a few others. 7, 8 *οἱ ἄνθρωποι ἤκοιεν*] *ἐμπίπτουσιν οἱ ἄνθρωποι* Ienensis (cod. B. 7).—In T the whole sentence down to *ἑαυτὸν ἀνελεῖν* has been thus rewritten by Triclinius:—*οἱ ἄνθρωποι εἰς μανίαν περιτρέπονται, ὃ δὴ καὶ Αἴας πέπονθε τῶν Ἀχιλλείων ὅπλων ἀποτυχών.* 10 *φιλονεικίαι* Mosq. a (cod. 357): *νῖκαι* vulg. 14 *τευχέων*] *νίκης* the MSS. in *Od.* 11. 544. 20—26 *δαιμονίως δὲ...εἰς ὁδὸν κυνηγίᾳ*] In place of this passage, A has simply, *προλογίζει δὲ ἡ ἀθηνᾶ.* 24 *προκηδομένης* Ienensis: *προσκηδομένης* vulg.

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5 *πρὸς Μενέλαον*] The writer ignores the scene with Agamemnon: see critical note above. 6 *ἀπολοφύρεται*] Teucer's lament (992—1039) precedes the controversy as to burial, and there is nothing that can be called a lament at the end of the play. But this is evidently a mere oversight,—not a trace of a text different from ours. 8 *ἤκοιεν*] The simple optative is here impossible. Either *ἄν* must be added, or a pres. (or aor.) indic. must be restored: see crit. n. above. 11 *παρ' Ὁμήρῳ*] *Od.* 11. 543 f., 548.

Περὶ δὲ τοῦ θανάτου τοῦ Αἴαντος διαφόρως ἱστορήκασιν. οἱ μὲν γάρ φασιν ὅτι ὑπὸ Πάριδος τρωθεὶς ἦλθεν εἰς τὰς ναῦς αἱμορροῶν, οἱ δὲ ὅτι χρησμὸς ἐδόθη Τρωσὶ πηλὸν κατ' αὐτοῦ βαλεῖν· σιδήρῳ γὰρ οὐκ ἦν τρωτός· καὶ οὕτω τελευτᾷ. οἱ δὲ ὅτι αὐτόχειρ αὑτοῦ γέγονεν, ὧν ἐστι καὶ Σοφοκλῆς. περὶ δὲ τῆς πλευρᾶς, ὅτι μόνην αὐτὴν τρωτὴν εἶχεν, ἱστορεῖ καὶ Πίνδαρος, ὅτι τὸ μὲν σῶμα, ὅπερ ἐκάλυψεν ἡ λεοντῆ, ἄτρωτον ἦν, τὸ δὲ μὴ καλυφθὲν τρωτὸν ἔμεινε.

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2 ὑπὸ Πάριδος τρωθεὶς] The legend that Ajax died by the arrow of Paris can be traced only in late sources (Anticleides, an Alexandrian grammarian of the 3rd cent. B.C., *ap.* Tzetzes on Lycophron 464: Dares Phrygius, *Hist. de excidio Troiae* c. 35). 3 πηλὸν κατ' αὐτοῦ βαλεῖν] This story, of which the source was perhaps a satyr-play or a comedy, was used by Sophron (*c.* 450 B.C.) in one of his mimes (frag. 44). 5 τῆς πλευρᾶς] Aeschylus, in his Θρῇσσαι, had represented Ajax as vulnerable only in the side (τὰ πλευρά, schol. Lycophr. 455: Aesch. frag. 83, Nauck, 2nd ed.: cp. schol. *Ai.* 833). The author of this Argument has inferred from v. 834, πλευρὰν διαρρήξαντα, that Sophocles followed the same tradition.

ἱστορεῖ καὶ Πίνδαρος] In *Isthm.* 5. 45 ff. Heracles merely prays that the lion-skin which he is wearing may be a symbol of the strength which shall be given to Eriboea's son (ἄρρηκτον φυάν, ὥσπερ τόδε δέρμα, κ.τ.λ.). The author of the Argument may have had only a vague recollection of that passage; or he may refer to some lost work of Pindar. As to this post-Homeric legend, see Introduction, § 4.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΘΗΝΑ.

ΟΔΥΣΣΕΥΣ.

ΑΙΑΣ.

ΧΟΡΟΣ ΣΑΛΑΜΙΝΙΩΝ ΝΑΥΤΩΝ.

ΤΕΚΜΗΣΣΑ.

ΑΓΓΕΛΟΣ.

ΤΕΥΚΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΑΓΑΜΕΜΝΩΝ.

According to the *Iliad* (2. 557), 'Ajax brought twelve ships from Salamis'. Fifteen of his followers,—at once sailors (*ναυβάται*, v. 348) and warriors (*ἀσπιστῆρες*, v. 565),—form the Chorus. The mute persons are, the child Eurysaces and his Paedagogus (542); the two heralds who accompany Menelaüs (1047, cp. 1115); two body-guards, *δορυφόροι*, not noticed in the text, but who may be supposed to attend Agamemnon (1226); and the attendants of Teucer (see notes on 1002 and 1402 f.).

The following cast of the parts is generally assumed:—

1. *Protagonist.* Ajax, Teucer.
2. *Deuteragonist.* Odysseus, Tecmessa.
3. *Tritagonist.* Athena, Messenger, Menelaüs, Agamemnon.

(Or Menelaüs might be played by the Deuteragonist.) Wecklein prefers to suppose that the *Deuteragonist* undertook Athena, Tecmessa, and Agamemnon; the *Tritagonist*, Odysseus, Messenger, Menelaüs.

On any of these views, it follows that the part of Tecmessa, from the moment when she re-enters at v. 1168 down to the end of the play,

must have been taken by a mute person; since, in the last scene, she is on the stage at the same time with Agamemnon and Odysseus. She has nothing to speak after v. 973. Similarly in the *Oedipus Coloneus* Ismene was played by the Deuteragonist as far as v. 509, and by a supernumerary from 1096 to 1555, or perhaps to the end.

Structure of the Play.

1. πρόλογος, verses 1—133.
2. πάροδος, 134—200.

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3. ἐπεισόδιον πρῶτον, 201—595 (including two κομμοί, 201—262, and 348—429).
4. στάσιμον πρῶτον, 596—645.

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5. ἐπεισόδιον δεύτερον, 646—692.
6. στάσιμον δεύτερον (in the form of a ὑπόρχημα), 693—718.

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7. ἐπεισόδιον τρίτον, 719—865.
8. ἐπιπάροδος (866—878), followed by a κομμός (879—973).

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9. ἐπεισόδιον τέταρτον, 974—1184.
10. στάσιμον τρίτον, 1185—1222.

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11. ἔξοδος, 1223—1420.

Another view recognises only three ἐπεισόδια,—the third consisting of the whole passage from v. 719 to v. 1184. But the re-entrance (*Epiparodos*) of the Chorus at v. 866, followed by the long antistrophic kommos, forms a lyric interval even more marked than that which is made by an ordinary stasimon. Aristotle's definition of an ἐπεισόδιον, as the portion of a tragedy which stands μεταξὺ ὅλων χορικῶν μελῶν (*Poet.* 12), seems to require that we should regard the third episode as ending at v. 865, and a fourth as beginning at v. 974.

ΑΘΗΝΑ.

Ἀεὶ μέν, ὦ παῖ Λαρτίου, δέδορκά σε
πεῖράν τιν' ἐχθρῶν ἁρπάσαι θηρώμενον·
καὶ νῦν ἐπὶ σκηναῖς σε ναυτικαῖς ὁρῶ
Αἴαντος, ἔνθα τάξιν ἐσχάτην ἔχει,
πάλαι κυνηγετοῦντα καὶ μετρούμενον
ἴχνη τὰ κείνου νεοχάραχθ', ὅπως ἴδῃς
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. εὖ δέ σ' ἐκφέρει

L=cod. Laur. 32. 9 (first half of eleventh century). r=one or more of the later MSS. This symbol is used where a more particular statement is unnecessary. 'MSS.,' after a reading, means that it is in all the MSS. known to the editor.

Scene :—*Before the tent of Ajax, at the eastern end of the Greek camp, near Cape Rhoeteum on the northern coast of the Troad.* ODYSSEUS *is closely examining footprints on the sandy ground.* ATHENA *is seen in the air* (*on the* θεολογεῖον).

According to the rule of the Greek theatre, the side of the scene on the spectator's right represents the home-region,—in this case, that of the Greek camp. To the spectator's left is the region of the open country, stretching east and south from the camp, over the plain of Troy, towards those 'Mysian highlands' from which Teucer returns (v. 720). Aristotle speaks of σκηνογραφία as an invention distinctive of Sophocles (*Poet.* 4: see Smith's *Dict. of Ant.*, new ed., vol. II. p. 816). And the words in v. 4, ἔνθα τάξιν ἐσχάτην ἔχει, rather suggest that the Greek camp was somehow indicated here,—perhaps with a glimpse of the Hellespont, and of Cape Rhoeteum. It is not known whether the theatre of the fifth century B.C. had περίακτοι,—those triangular prisms on pivots, with scenery painted on each of their three faces, which served as movable side-scenes. A periaktos on the spectator's right could have been used to show the camp. Or, if this resource was not then available, the purpose may have been effected by painted hangings on the back-wall, which, in the fifth century B.C., was probably a temporary structure of wood. With regard to the change of scene after v. 814, see note on 815.

1—133 Prologue. Athena confirms the surmise of Odysseus as to the guilt of Ajax; shows her favourite his afflicted foe; and points the moral.

1 ἀεὶ μέν, followed in 3 by **καὶ νῦν**: cp. *Tr.* 689—691 ἔχρισα μὲν...κἄθηκα (n.): Lucian *Dialog. marin.* 8 πάλαι μὲν τὸ τῆς Ἰνοῦς παιδίον ἐπὶ τὸν Ἰσθμὸν ἐκομίσατε..., καὶ νῦν σὺ τὸν κιθαρῳδὸν...ἀναλαβὼν ἐξενήξω. The passage in Aesch. *Ag.* 587—598 (ἀνωλόλυξα μὲν πάλαι...καὶ νῦν τὰ μάσσω μὲν τί δεῖ σ' ἐμοὶ λέγειν;) is scarcely a true parallel,—the interval being so long. Plato has ἀεὶ μὲν followed by ἀτὰρ καὶ νῦν (*Prot.* 335 D), ἀτὰρ οὖν καὶ τότε (*Rep.* 367 E). Similarly *Il.* I. 107 ff. αἰεί τοι...καὶ νῦν.

Λαρτίου, as in 380: but Λαερτίου in 101, and Λαέρτου in 1393. Λαέρτης is the only Homeric form (*Ph.* 87 n.), but Eur., like Soph., uses all three. In Latin, *Laertius* or *Lartius* is usu. the adj. (Plaut. *Bacch.* 4. 9. 22 *Ulixes Lartius*), but, acc. to Priscian (7. 5, p. 303), could be also the name. The writing Λάρτίου appears in all the editions from the Aldine to Brunck's; the coronis was first omitted by Schaefer (ed. 1810), on the ground that crasis is not marked within a word.

2 πεῖράν τιν' ἐχθρῶν ἁρπάσαι, to *snatch* (by vigilant and subtle craft) some *means of attacking* foes,—some moment when foes can be taken at a disadvantage. For the objective gen. **ἐχθρῶν**, cp. Diod. Sic. 14. 80 καιρὸν εὔθετον εἰς τὴν τῶν πολεμίων ἐπίθεσιν: for **ἁρπάσαι**, Plut. *Philop.* 15 ἁρπάσας τὸν καιρόν: Xen. *An.* 4. 6. 11 τοῦ ἐρήμου ὄρους..κλέψαι τι..καὶ ἁρπάσαι φθάσαντας. Like the verb (πειρᾶν τῆς πόλεως, Her. 6. 82), πεῖρα often denotes an enterprise against an enemy (Thuc. 3. 20, etc.).—Not, 'to forestall (or baffle) some attempt *by* a foe.' **θηρώ-**

ATHENA.

Ever have I seen thee, son of Lartius, seeking to snatch some occasion against thy foes; and now at the tent of Ajax by the ships, where he hath his station at the camp's utmost verge, I see thee long while pausing on his trail and scanning his fresh tracks, to find whether he is within or abroad. Well doth it lead thee to thy goal,

1 Λαρτίου] λ'αρτίου L, the coronis from a later hand. **2** K. Lugebil conj. θήραν...πειρώμενον. **3** σκηναῖσσε, with a slight erasure at the last σ (from σκηναῖσι?). **4—6** Nauck suggests one verse in place of these three, viz., Αἴαντ' ἰχνοσκοποῦντα, τεκμαρούμενον. **6** κείνου] 'κείνου L.—νεοχάραχθ'] νεοχάρακθ' L (θ'

μενον with inf.: cp. Eur. *Helen.* 63 θηρᾷ γαμεῖν με: *ib.* 545 ὅς με θηρᾶται λαβεῖν.

Athena's words are illustrated by the action of Odysseus against Palamedes (Xen. *Mem.* 4. 2. 33),—by his capture of Helenus (*Ph.* 606),—his designs on Philoctetes,—his theft of the Palladium (Ov. *Met.* 13. 99),—and his nocturnal expedition with Diomedes (*Il.* 10).

3 σκηναῖς..ναυτικαῖς. Each chief has his quarters at the place on the shore of the bay where his own ships are drawn up. The plural here is probably poetical, denoting the tent of Ajax only, and not also those of his followers. We have the sing. of σκηνή at 218 and 796, the plur. at 754 and 985; and in 754 ὑπὸ σκηναῖσι is precisely equivalent to σκηνῆς ὕπαυλον in 796. So, too, the plur. of κλισία in 192, and the sing. in 1407.

The Homeric κλισία was a wooden hut (*Il.* 24. 448 ff.). By σκηνή, an Athenian in the poet's day would usually understand a tent of skins, such as was commonly used by soldiers (Xen. *An.* 1. 5. 10).

4 τάξιν ἐσχάτην. While Odysseus was stationed at the middle point of the Greek camp, the posts of danger and honour at the eastern and western ends respectively were held by Achilles and Ajax,—τοί ῥ' ἔσχατα νῆας ἔἵσας | εἵρυσαν, ἠνορέῃ πίσυνοι καὶ κάρτεϊ χειρῶν (*Il.* 11. 8 f.).

5 κυνηγετοῦντα: his keen scrutiny suggests a hunter; as his sagacity suggests a hound (8). We can speak of a dog 'hunting,' but a Greek would hardly have said κύων κυνηγετεῖ. The transition from one image to the other is natural and easy.

μετρούμενον, with the eyes. In Attic the midd. is rare, except as='to have measured out to one,' [Dem.] or. 34 § 37: but it is frequent in later poetry, as Apoll. Rh. 1. 724, Mosch. 2. 157. Nauck holds that μετρούμενον could denote only literal measurement (as with a foot-rule). But its figurative sense—as denoting a mental process of examination and comparison—is exactly illustrated by the use of συμμετρεῖσθαι in the sense of 'to *compute*' (Her. 4. 158, etc.). Cp. also Lat. *metiri* (oculis, auribus, etc.).

6 νεοχάρακτα, newly imprinted on the sandy soil. The tent was close to the sea (ἔφαλος, 192). Ajax had gone out in the past night, and come back at dawn. All the footprints are fresh; but Odysseus has to make out whether the *more* recent lead to or from the tent.

7 εἴτ' ἔνδον εἴτ' οὐκ ἔνδον. Either οὐ or μή can be used in an indirect question introduced by εἰ: Plat. *Gorg.* 462 D ἐρωτᾷς εἰ οὐ καλή μοι δοκεῖ εἶναι: *Theaet.* 163 D βουλόμενος ἐρέσθαι εἰ..μὴ οἶδεν. The same rule holds when the indirect question is alternative ('whether...or *not*'), and the second part of it is introduced by εἴτε (as here), or by ἤ. Plat. *Crat.* 425 B εἴτε κατὰ τρόπον κεῖται εἴτε μή, οὕτω θεᾶσθαι: *Rep.* 451 D σκοπῶμεν εἰ ἡμῖν πρέπει ἢ οὔ. When a writer uses μή in one such question, and then οὐ in another, the motive of the change may be his wish to mark (by οὐ) a negative *fact* (or what he conceives as such): Antiphon or. 5 § 14 οὐ δεῖ ὑμᾶς ἐκ τῶν τοῦ κατηγόρου λόγων τοὺς νόμους καταμανθάνειν, εἰ καλῶς ὑμῖν κεῖνται ἢ μή, ἀλλ' ἐκ τῶν νόμων τοὺς τοῦ κατηγόρου λόγους, εἰ ὀρθῶς καὶ νομίμως ὑμᾶς διδάσκει τὸ πρᾶγμα ἢ οὔ.

ἐκφέρει: schol. εἰς τέλος ἐξάγει: 'brings *out*,' as from a labyrinth, to the desired goal. Cp. *O. C.* 98 ἐξήγαγ' εἰς τόδ' ἄλσος, (your guidance) 'hath *led me*

κυνὸς Λακαίνης ὥς τις εὔρινος βάσις.
ἔνδον γὰρ ἀνὴρ ἄρτι τυγχάνει, κάρα
στάζων ἱδρῶτι καὶ χέρας ξιφοκτόνους.
καὶ σ' οὐδὲν εἴσω τῆσδε παπταίνειν πύλης
ἔτ' ἔργον ἐστίν, ἐννέπειν δ' ὅτου χάριν
σπουδὴν ἔθου τήνδ', ὡς παρ' εἰδυίας μάθῃς.

ΟΔΥΣΣΕΥΣ.

ὦ φθέγμ' Ἀθάνας, φιλτάτης ἐμοὶ θεῶν,
ὡς εὐμαθές σου, κἂν ἄποπτος ᾖς ὅμως,

from τ'). **9 ἀνὴρ**] *ἀνὴρ* Ald., with all or most MSS. In L the breathing on *α* is a mere dot, but was doubtless meant for '. **14** Ἀθάνας] Ἀθήνας Libanius 1. p.

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home to this grove.' Plat. *Phaedo* p. 66 B κινδυνεύει τοι ὥσπερ ἀτραπός τις ἐκφέρειν ἡμᾶς.

8 κυνὸς Λακαίνης. According to Aristotle, the Laconian dogs were cross-bred with foxes (ἐξ ἀλώπεκος καὶ κυνὸς οἱ Λακωνικοί, *Hist. Anim.* 8. 28, p. 607 *a* 3). He describes them as a small breed, with long nostrils and keen scent (ὅσων οἱ μυκτῆρες μακροί, οἷον τῶν Λακωνικῶν κυνιδίων, ὀσφραντικά: *Gener. Anim.* 5. 2, p. 781 *b* 9). They were the best hunting dogs, as Pindar testifies, fr. 106: ἀπὸ Ταϋγέτοιο μὲν Λάκαιναν | ἐπὶ θηρσὶ κύνα τρέφειν [*v. l.* τρέχειν] πυκινώτατον ἑρπετόν. The Molossian dog is often associated with the Laconian (Hor. *Epod.* 6. 5 *Molossus aut fulvus Laco:* Verg. *G.* 3. 405 *Velocis Spartae catulos acremque Molossum*); but Aristotle tells us that the Molossian breed had no special merit for sporting purposes; its best product was the large sheep-dog. The chief points common to the Laconian and Molossian breeds were courage and pertinacity (ἀνδρία and φιλοπονία, Arist. *Hist. An.* 9. 1, p. 608 *a* 31).

The use of the feminine gender by Sophocles here may be illustrated by Aristotle's remark,—αἱ Λάκαιναι κύνες αἱ θήλειαι εὐφυέστεραι τῶν ἀρρένων εἰσίν,—*i.e.*, 'of a finer intelligence' (*ib.* p. 608 *a* 27).—Cp. Shakesp. *Midsummer-Night's Dream* 4. 1. 124, where Theseus says, *My hounds are bred out of the Spartan kind | ...A cry more tuneable | Was never holla'd to, nor cheer'd with horn, | In Crete, in Sparta, nor in Thessaly.*

εὔρινος is nom., not gen. (from εὔρις). It is true that εὔρις occurs in Aesch. *Ag.* 1093, and ἄρρινες in Xen. *Cyn.* 3. 2; while εὔρινος (from ῥὶς) occurs only in late Greek, as Babrius 43. 8 σκύλαξιν εὐρίνοις: Aelian *N. A.* 2. 15 δίκην εὐρίνου κυνός, etc. (In Apoll. Rh. 3. 1299 εὔρινοι is not from ῥὶς, but from ῥινός,—'of good leather.') But the form is correct in itself; such alternatives were frequent (cp. σύζυγος by the side of σύζυξ, etc.); and three points here recommend the nominative. (1) The order of the words ὥς τις εὔρινος βάσις. (2) The idiom, consonant with tragic style, by which the epithet of the hound is transferred to βάσις: cp. Eur. *H. F.* 450 γραίας ὅσσων..πηγάς: *Phoen.* 1351 λευκοπήχεις κτύπους χεροῖν. (3) The fact that βάσις, with no epithet, would be somewhat weak. Libanius (*c.* 350 A.D.) took εὔρινος as nom., vol. 4. p. 1065 εὐρίνῳ βάσει τὸ λανθάνον ἀνιχνεύοντες. The genitive was understood by the schol. on v. 7, and by Manuel Palaeologus or. 6. 331 (λάκαιναι κύνες· εὔρινας ταύτας εἶπε Σοφοκλῆς).

9 τυγχάνει: *sc.* ὤν: cp. *El.* 46 n.

10 στάζων ἱδρῶτι. Some think that ἱδρῶτι refers to κάρα only, and that στάζων χέρας ξιφοκτόνους is equivalent to στάζων αἵματι χέρας: cp. *El.* 1422 φοινία δὲ χεὶρ | στάζει θυηλῆς Ἄρεος: Aesch. *Eum.* 41 αἵματι | στάζοντα χεῖρας. Certainly ξιφοκτόνους suggests the blood upon his hands. But the integral phrase, στάζων ἱδρῶτι, must surely go with χέρας no less than with κάρα. The hands are bathed in sweat *and* in blood.

11 παπταίνειν, from meaning 'to glance timidly' around, passes into the

thy course keen-scenting as a Laconian hound's. For the man is even now gone within, sweat streaming from his face and from hands that have slain with the sword. And there is no further need for thee to peer within these doors; but say what is thine aim in this eager quest, that thou mayest learn from her who can give thee light.

ODYSSEUS.

Voice of Athena, dearest to me of the Immortals, how clearly, though thou be unseen,

460. 17, where the accent (instead of Ἀθηνᾶς) shows the error, as Dind. remarks. **15** κἀν] Blaydes writes κἢν, as usual.

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sense of looking about anxiously *for* someone or something (*Il.* 17. 115 παπταίνων Αἴαντα), and so comes to denote restless search, as in Pind. *O.* 1. 114 μηκέτι πάπταινε πόρσιον, *P.* 3. 22 παπταίνει τὰ πόρσω. Here, the notion of moving *forward* in a wary quest is assisted by εἴσω.

12 ἔργον, *opus est:* 852 : *El.* 1372 n. —ἐννέπειν δ': here δέ = ἀλλά: *Ant.* 85 n.: *Ph.* 94.—ὅτου χάριν. Athena already knows his motive (36); but this touch of divine irony is dramatically useful by giving the cue for his statement.

13 σπουδὴν ἔθου τήνδ' = ἐσπούδασας περὶ τούτου. This periphrasis, more elegant than that with ποιεῖσθαι, is much used by the poet; thus τίθεσθαι πρόνοιαν (536), ἐπιστροφήν (*O. T.* 134), τάφον (*ib.* 1447), φόνον (*O. C.* 542), μῆκος λόγων (*ib.* 1139), λησμοσύναν (*Ant.* 151), συγγνωμοσύνην (*Tr.* 1265).

14 ὦ φθέγμ' Ἀθάνας: cp. *El.* 1225 ὦ φθέγμ', ἀφίκου; (n.).—φιλτάτης ἐμοὶ θεῶν: as he says in *Ph.* 134, Νίκη τ' Ἀθάνα Πολιάς, ἥ σῴζει μ' ἀεί. In *Od.* 20. 47 she says to him, αὐτὰρ ἐγὼ θεός εἰμι, διαμπερὲς ἥ σε φυλάσσω | ἐν πάντεσσι πόνοις.

15 κἂν ἄποπτος ἧς ὅμως. The general sense of ἄποπτος here is, 'far from my sight'; the question is whether this means, (1) 'seen only at a distance,' 'dimly seen'; or (2) 'unseen.' I formerly preferred the first view, for which we may compare *Ph.* 467, πλοῦν μὴ 'ξ ἀπόπτου μᾶλλον ἢ 'γγύθεν σκοπεῖν, 'to watch the weather near our ship, rather than from afar.' But I now feel two difficulties which it involves. (1) The emphasis on voice and thought—φθέγμα, φώνημα, ξυναρπάζω φρενί—is so strong as to imply that he does not *see* her, even at a distance. (2) There can be no doubt that she was visible to the audience. She was probably on the θεολογεῖον,—a sort of platform, which projected from the wings, at the back of the proscenium, and close to its upper edge. If, then, Odysseus spoke of her as 'seen only afar,'—a dim vision in the clouds,—the effect would be scarcely happy for the spectators, whose eyes could measure the actual distance between goddess and hero. On the other hand, there would seem nothing strange in her remaining invisible to him. In the *Hippolytus*, Aphroditè speaks the prologue, and was certainly visible to the spectators; but not to Hippolytus, who says, κλύων μὲν αὐδήν, ὄμμα δ' οὐχ ὁρῶν τὸ σόν.

When Ajax comes forth, he, indeed, appears to see her (v. 91, ὦ χαῖρ' Ἀθάνα, κ.τ.λ.); while to Tecmessa she is invisible (301). But this, again, would not be inconsistent with Greek belief. In *Il.* 22. 277 Athena restores the spear to Achilles, yet is unseen by Hector. In *Il.* 1. 198 she appears to Achilles, but the others see her not.

For ἄποπτος as = 'out of sight,' cp. *El.* 1488 (of Aegisthus) πρόθες | ἄποπτον ἡμῶν: Dionys. Hal. 2. 54 ἐν ἀπόπτῳ τίθενται τὸν χάρακα ('in a place out of sight'). It may be added that we might suppose Athena to be invisible to Odysseus *now*, without necessarily excluding the idea that she becomes visible to him at a later moment in the dialogue. Thus in Eur. *Hipp.* 1391 the presence of Artemis is known to Hippolytus only by a divine fragrance, though to the spectators she is doubtless visible; but a little later he beholds her (1440).—See Appendix.

φώνημ' ἀκούω καὶ ξυναρπάζω φρενὶ
χαλκοστόμου κώδωνος ὡς Τυρσηνικῆς.
καὶ νῦν ἐπέγνως εὖ μ' ἐπ' ἀνδρὶ δυσμενεῖ
βάσιν κυκλοῦντ', Αἴαντι τῷ σακεσφόρῳ.
κεῖνον γάρ, οὐδέν' ἄλλον, ἰχνεύω πάλαι.
νυκτὸς γὰρ ἡμᾶς τῆσδε πρᾶγος ἄσκοπον
ἔχει περάνας, εἴπερ εἴργασται τάδε·
ἴσμεν γὰρ οὐδὲν τρανές, ἀλλ' ἀλώμεθα·
κἀγὼ 'θελοντὴς τῷδ' ὑπεζύγην πόνῳ.
ἐφθαρμένας γὰρ ἀρτίως εὑρίσκομεν
λείας ἁπάσας καὶ κατηναρισμένας
ἐκ χειρὸς αὐτοῖς ποιμνίων ἐπιστάταις.
τήνδ' οὖν ἐκείνῳ πᾶς τις αἰτίαν νέμει.
καί μοί τις ὀπτὴρ αὐτὸν εἰσιδὼν μόνον

23 ἴσμεν] ἴδμεν Etym. Magn. p. 466. 12.—τρανές] Nauck conj. τρανόν: see comm. **24** 'θελοντὴς] θελοντὴς L, A, and most MSS.: ἐθελοντὴς r. **28** νέμει A, with most MSS.: τρέπει L, with a few others.

16 ξυναρπάζω φρενί expresses the thrill of instant recognition, as the voice falls distinctly (εὐμαθὲς) on his ear; it also suggests the emotion of joy. For the verb, cp. Simylus (a poet of the Middle Comedy) *ap.* Stobaeus *Flor.* 360. 4. 14 κριτὴν τὸ ῥηθὲν δυνάμενον ξυναρπάσαι.

17 κώδωνος.. Τυρσηνικῆς. The trumpet meant here was in form like the Roman,—straight, gradually increasing in diameter, and ending in a bell-shaped aperture (κώδων). 'Tyrrhenian,' a frequent epithet of the trumpet (Aesch. *Eum.* 567, Eur. *Phoen.* 1377, Verg. *Aen.* 8. 526, etc.), perhaps means no more than that the instrument was first brought to Europe by Tyrrhenian pirates,—the λῃστοσαλπιγκταί of Menander (frag. incert. 399). The Tyrrheni, according to a tradition for which Herodotus is the earliest witness (1. 94), were of Lydian origin; and the bronze trumpet may have been a Lydian invention (see *Dict. Ant.* 'Tuba'). Homer mentions the trumpet only in similes, as when the voice of Achilles is likened to it (*Il.* 18. 219, etc.). But the Greeks must have had it as early at least as the time of the Dorian conquest, to judge from the legends heard by Pausanias at Argos (2. 21, § 3), where there was a shrine of Ἀθηνᾶ Σάλπιγξ.—See Appendix.

As to the gender of κώδων, Arist. *De Sens.* 6 p. 446*b* 22 has τῆς κώδωνος (bell). In Ar. *Pax* 1078 the words χὴ κώδων ἀκαλανθὶς are said to mean a kind of hound. But κώδων (bell) is masc. with Thuc., Strabo, Plutarch, Diodorus and Lucian.

18 ἐπέγνως with partic. (κυκλοῦντ') of the act *observed*, as Xen. *Cyr.* 8. 1. 33 ἐπέγνως δ' ἂν..οὐδένα οὔτε ὀργιζόμενον.. οὔτε χαίροντα. For slightly different uses of ἐπιγιγνώσκω, cp. *Ant.* 960, *El.* 1296. Remark **εὖ** as 2nd syll. of 4th foot, referring to the word before it: cp. 95, *Ant.* 166, 723.

19 βάσιν κυκλοῦντ', moving round and round, going backwards and forwards in the attempt to make out the footprints,—like a hound questing about for the scent. Cp. *Ant.* 226 ὁδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφήν. Eur. *Or.* 632 ποῖ σὸν πόδ' ἐπὶ συννοίᾳ κυκλεῖς ('pacing to and fro in meditation'), | διπλῆς μερίμνης διπτύχους ἰὼν ὁδούς;

τῷ σακεσφόρῳ: *Il.* 7. 219 Αἴας δ' ἐγγύθεν ἦλθε φέρων σάκος ἠΰτε πύργον, | χάλκεον, ἑπταβόειον,—*i.e.*, made by stitching together seven layers of ox-hide, and then covering the outer face with plates of bronze. Cp. 576: Ovid *Met.* 13. 2 *clypei dominus septemplicis Aiax.*

21 f. ἄσκοπον, inconceivable,—of unimaginable horror: cp. *El.* 864 ἄσκοπος ἁ λώβα.—**ἔχει περάνας**=a perfect (*O. T.* 577 n.): the double acc., as with

do I hear thy call and seize it in my soul, as when a Tyrrhenian clarion speaks from mouth of bronze! And now thou hast discerned aright that I am hunting to and fro on the trail of a foeman, even Ajax of the mighty shield. 'Tis he, and no other, that I have been tracking so long.

This night he hath done to us a thing which passes thought, —if he is indeed the doer; for we know nothing certain, but drift in doubt; and I took upon me the burden of this search. We have lately found the cattle, our spoil, dead—yea, slaughtered by human hand—and dead, beside them, the guardians of the flocks.

Now, all men lay this crime to him. And a scout who had descried him

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δρᾶν, ποιεῖν, etc. (cp. 1324).—**εἴργασται**, instead of repeating *ἔχει περάνας*: cp. *O. T.* 54 *ὡς εἴπερ ἄρξεις τῆσδε γῆς, ὥσπερ κρατεῖς* (n.).

23 τρανές, 'clear,' like the cognate *τορόν* (rt. *τερ, τρα, τε-τραίνω*, to pierce). The adj. *τρανής* is not elsewhere extant, but *τρανῶς* is used by Aesch. (*Ag.* 1371) and Eur. (*El.* 758). The form *τρανός* was current in later Greek; the earliest instance seems to be Dionys. Halic. (*c.* 25 B.C.) *De Comp. Verborum* c. 22 *τρανὴν καὶ καθαρὰν δύναμιν*.—**ἀλώμεθα**: this fig. sense, with ref. to uncertainty ('to be at sea,' as we say), belongs nowhere else to this verb, but often to *πλανᾶσθαι* (Her. 6. 37, etc.; Plat. *Hipp. Ma.* 304 C *πλανῶμαι μὲν καὶ ἀπορῶ ἀεί*).

24 'θελοντής. The form *ἐθελοντής* occurs in Herodotus, Thucydides, Xenophon, and the Orators, as *ἐθελοντήρ* does in *Od.* 2. 292. On the other hand *θελοντής* is cited only from Porphyrius (*c.* 270 A.D., see Lobeck, *Phryn.* 7) and Hierocles (*c.* 450 A.D.), *ap.* Stob. *Flor.* 75. 14 (p. 449. 20). Similarly *ἐθελήμων* is the form used by Plato (*Crat.* 406 A), while the earliest authority for *θελήμων* is Apoll. Rhod. 2. 557. In tragic iambics *θέλω* was naturally preferred, on metrical grounds, to *ἐθέλω*, though the latter occurs in tragic anapaests (as *O. T.* 1303, *Ph.* 145). If *θελοντής* were found in a passage where metre *required* it, the rarity of the form would not justify its rejection. But where, as here, aphaeresis was available, it is surely more probable that the poet wrote *ἐθελοντής*.—**ὑπεζύγην**, as if the task were a yoke under which he placed himself: cp. *Ph.* 1025 *κλοπῇ τε κἀνάγκῃ ζυγείς* (n.): Aesch. *P. V.* 108 *ἀνάγκαις ταῖσδ' ὑπέζευγμαι*.

26 f. κατηναρισμένας: for *ἐναρίζω* 'to slay' (properly with the further notion of 'despoiling') cp. *O. C.* 1733, *Tr.* 94. From the cognate form *καίνειν* we have *κατήναρες* in *Ant.* 871.—**ἐκ χειρὸς**, by a human hand. The military sense, 'at close quarters' (Xen. *H.* 7. 2. 14 *ἐνέβαλον καὶ ἐκ χειρὸς ἐμάχοντο*), is less fitting here.—**αὐτοῖς ποιμνίων ἐπιστάταις**: cp. fr. 873 *αὐτοῖσιν ὅπλοις*. The idiom occurs in the *Iliad* (as 8. 24),—sometimes with *σύν* added (as 14. 498), a form of it found also, though not often, in later poetry (Eur. *Ion* 32 *αὐτῷ ξὺν ἄγγει*).—**ἐπιστάταις**, 'overseers,' 'masters' or 'guardians' of them; as a warrior is *ὅπλων ἐπιστάτης* (Aesch. *Pers.* 379), and a rower, *ἐρετμῶν* (Eur. *Helen.* 1267). Cp. Eur. fr. 188. 4 *σκάπτων, ἀρῶν γῆν, ποιμνίοις ἐπισταταῖν*. The herdsmen being dead, there was no one who could identify the assailant.

28 πᾶς τις. The deed was found out at dawn. Common rumour at once pointed to Ajax. Then the *ὀπτήρ* (29) informed Odysseus, who reached the tent of Ajax very soon after the latter's return; as is shown by 296—304 compared with 91—113.

νέμει: cp. Galen 7. 582 (Kühn) *οὐκ ἴσην ἅπασι νέμει τὴν αἰτίαν*.—The corrupt **τρέπει** may have come from the gloss on *ἐκείνῳ . . νέμει* which occurs in some of the later MSS., *εἰς αὐτὸν τρέπει*. This is one of the few instances (like *Ant.* 386 and 831) where a true reading, lost in L, has been preserved in other MSS. Cp. crit. notes on 44, 61.

29 τις placed before its noun: 1163: *Ph.* 519.—**ὀπτὴρ**, a scout; cp. *Od.* 14.

πηδῶντα πεδία σὺν νεορράντῳ ξίφει
φράζει τε καὐδήλωσεν· εὐθέως δ' ἐγὼ
κατ' ἴχνος ᾠσσω, καὶ τὰ μὲν σημαίνομαι,
τὰ δ' ἐκπέπληγμαι, κοὐκ ἔχω μαθεῖν ὅτου.
καιρὸν δ' ἐφήκεις· πάντα γὰρ τά τ' οὖν πάρος
τά τ' εἰσέπειτα σῇ κυβερνῶμαι χερί.
ΑΘ. ἔγνων, Ὀδυσσεῦ, καὶ πάλαι φύλαξ ἔβην
τῇ σῇ πρόθυμος εἰς ὁδὸν κυναγίᾳ.
ΟΔ. ἦ καί, φίλη δέσποινα, πρὸς καιρὸν πονῶ;
ΑΘ. ὡς ἔστιν ἀνδρὸς τοῦδε τἄργα ταῦτά σοι.
ΟΔ. καὶ πρὸς τί δυσλόγιστον ὧδ' ἦξεν χέρα;
ΑΘ. χόλῳ βαρυνθεὶς τῶν Ἀχιλλείων ὅπλων.
ΟΔ. τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν;
ΑΘ. δοκῶν ἐν ὑμῖν χεῖρα χραίνεσθαι φόνῳ.

33 ὅτου L, the τ in an erasure (from π?): gloss in marg. οὐκ ἔχω ὅπως μάθω ἢ ποῦ ἐστιν (as P. N. Papageorgius reads it, *Schol. in Soph. Trag. Vetera*, 1888). Most MSS., and the Aldine, have ὅτου. But ὅπου is in A, with γρ. ὅτου, and in L^2 (=Lb, cod. Laur. 31. 10), with τ superscript: also in four MSS. of Suidas (including the best, A, cod. Par. 2625) s.v. σημαίνομαι. **37** κυναγίᾳ L, and Pal.: κυνηγίᾳ most MSS.,

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261 ὀπτῆρας δὲ κατὰ σκοπιὰς ὥτρυνα νέεσθαι: Aesch. *Theb.* 36 σκοπὸν δὲ κἀγὼ καὶ κατοπτῆρας στρατοῦ | ἔπεμψα. In Aesch. *Suppl.* 185, however, ὀπτῆρες are 'eye-witnesses,'—the usual sense of the word in Attic prose.

30 πεδία is the acc. describing the ground traversed (as we can say, 'to walk the earth'): cp. 845: Aesch. *P. V.* 708 στεῖχ' ἀνηρότους γύας: Eur. *Helen.* 598 πᾶσαν πλανηθεὶς τήνδε βάρβαρον χθόνα: Callim. *Hymn. Dian.* 193 ἑφοῖτα | παίπαλά τε κρημνούς τε.

νεορράντῳ (as in 828), 'newly sprinkled' with blood: a compound suggested to the poet by the frequent use of ῥαίνω in that connection; as *Il.* 12. 430 ἐπάλξιες αἵματι φωτῶν | ἐρράδατ': Pind. *I.* 7. 50 ῥαίνων φόνῳ πεδίον.—When thus seen, Ajax was in the act of driving the animals that still lived to his tent: **πηδῶντα** describes his wild gestures of triumph.

31 φράζει τε καὐδήλωσεν: the first verb refers to the announcement, 'I have seen Ajax,'—the second, to a statement with more detail,—as to the direction in which he was going, etc. For historic pres. followed by aor., cp. *Ant.* 406 καὶ πῶς ὀρᾶται κἀπίληπτος ἠρέθη; (n.)

32 κατ' ἴχνος: cp. Plat. *Rep.* p. 410 B κατὰ ταὐτὰ ἴχνη ταῦτα διώκων. Similarly κατὰ πόδας τινός, 'at his heels' (Her. 9. 89, etc.).—**σημαίνομαι**, midd., assure myself about them, identify them, by the indications observed. Cp. Xen. *Cyn.* 6. 22 (of hounds): αἱ δ' ἐπειδὰν λαμπρὰ ᾖ τὰ ἴχνη,...ἐνσημαινόμεναι, ὅρους τιθέμεναι ἑαυταῖς γνωρίμους, ταχὺ μεταθεύσονται. Appian *Bell. Civ.* 4. 19 σημηνάμενοι τὸ γιγνόμενον εἶναι σύμβολον ἐκ θεοῦ. Aelian *N. A.* 7. 48 ἄστροις αὐτὰς (the cities) ἐσημαίνετο. Oppian *Cyneg.* 1. 454 μυξωτῆρσι κύνες δὲ πανίχνια σημήναντο.

33 τὰ δ' ἐκπέπληγμαι: 'as to other tracks'—viz., those of the cattle which Ajax had driven to the tent—he is bewildered.—**ὅτου**, as the context shows, is right: he cannot imagine who had made these tracks. **ὅπου** (cr. n.) would mean that, in the line of footprints made by Ajax, some were missing, which Odysseus did not know where to find.

34 καιρὸν, adv., as 1316: Eur. *Helen.* 479 καιρὸν γὰρ οὐδέν' ἦλθες: Ar. *Ach.* 23 ἀωρίαν ἥκοντες. But εἰς καιρὸν in 1168.—**τά τ' οὖν**: for οὖν in the first of two such clauses, cp. *O.T.* 1049 εἴτ' οὖν ἐπ' ἀγρῶν εἴτε κἀνθάδ' εἰσιδών.

36 f. ἔβην..εἰς ὁδόν, 'came into the path,'—placed myself on the route

bounding alone over the plain with reeking sword brought me tidings, and declared the matter. Then straightway I rushed upon his track; and sometimes I recognise the foot-prints as his, but sometimes I am bewildered, and cannot read whose they are. Thy succour is timely; thine is the hand that ever guides my course,—as in the past, so for the days to come.

ATH. I know it, Odysseus, and came early on the path, a watcher friendly to thy chase.

OD. Dear mistress, do I toil to purpose?

ATH. Know that yon man is the doer of these deeds.

OD. And why was his insensate hand put forth so fiercely?

ATH. In bitter wrath touching the arms of Achilles.

OD. Why, then, this furious onslaught upon the flocks?

ATH. 'Twas in your blood, as he deemed, that he was dyeing his hand.

and Ald.—A *v. l. τῆς σῆς..κυνηγίας* is noted in Δ (cod. Abbat. Flor. 41) and A. **38** *πονῶι* L. **39** *τοῦδε τἄργα*] Hermann reads *ἔργα τοῦδε* with two of the later MSS. (Γ and Mosq. a), thinking that otherwise *ταῦτα* is redundant. **40** *ἧξεν*] *ἦξεν* L. For *ὧδ' ἧξεν*, Bergk conj. *ἧμαξεν*: Wecklein, *ἦχμαζεν*. **43** *ὑμῖν*] Nauck conj. *ὑμῶν*.

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by which Ajax must pass.—**κυναγίᾳ.** Though we may conveniently render, 'A watcher friendly to thy chase,' the dat. seems really to depend on the whole idea, *φύλαξ πρόθυμος* (a zealous watcher in the interest of thy chase), rather than on the adj. only; though in Xen. *H.* 2. 3. 40 we have *οἱ πρόθυμοι τῇ πόλει γεγενημένοι*. Cp. *O.C.* 355 *φύλαξ δέ μοι* (vulg. *μου*) | *πιστὴ κατέστης*.—The Doric form of *κυναγία* is supported by L here, as by the MSS. generally in Eur. *Hipp.* 109: while in *Bacch.* 339 the MSS. favour *κυνηγίαις*, and the Doric form was restored by Matthiae. Attic Tragedy used *κυναγός, κυναγία, κυνηγετεῖν, κυνηγέτης*.

38 ἦ καί, in eager question: cp. 44, 48: *El.* 314 n.—**πρὸς καιρὸν** = *καιρίως*, *O.T.* 325 n.

39 ὡς, 'know that': *Ph.* 117 n.—**σοι**, ethic dat.

40 πρὸς τί, 'wherefore?' Cp. *O.T.* 766, 1027, 1144.—**ἧξεν**, trans., as Eur. *Or.* 1427 ff. *παρὰ βόστρυχον αὔραν..* | *..κύκλῳ* | *πτερίνῳ...ἄσσων*, 'agitating' the air with a fan. It is not impossible to take *ἧξεν* as intrans. ('broke forth *in* violence'); but it would be very harsh.

δυσλόγιστον is an epithet proper to the *violence*, transferred to the *hand* which wrought it; 'reasoning amiss,' *i.e.* 'irrational,' 'insensate.' Cp. 229 *παραπλήκτῳ χερί*. An exact parallel to this active sense is afforded by Arist. *Rhet.* 2. 8. 4, where *οἱ πεπαιδευμένοι* are called *εὐλόγιστοι*, *i.e.*, '*reflecting*,' 'prudent.' In its passive sense, *δυσλόγιστον* would mean that the deed is 'inexplicable': cp. Anaximenes *ap.* Stob. *Eclog.* 2. 8. 17 *τὸ γὰρ δυσλόγιστον τοῦ βίου τοῖς ἀνθρώποις τύχην προσαγορεύομεν*, 'we give the name of chance to that element in life which men find hard to explain.' But here the agent's frenzy is more in point than the observer's perplexity.—Some take **δυσλόγιστον** with **τί**: 'for what unintelligible reason?' But this enfeebles the sense and mars the rhythm.

41 βαρυνθείς, incensed, vexed, as *O.T.* 781: cp. *βαρύς* in 1017.—**ὅπλων**, causal gen.: cp. *Tr.* 269 *ὧν ἔχων χόλον*: *Ph.* 327 n. For the adj. **Ἀχιλλείων**, instead of Ἀχιλλέως, cp. *O.T.* 267 *τῷ Λαβδακείῳ παιδί* (n.).

42 τί δῆτα: *i.e.*, why, in that case, did he attack *cattle*, rather than the men who had awarded the arms?—**ἐπεμπίπτει**: cp. 185 *ἐν ποίμναις πίτνων*, and 374 f.—**τήνδε.. βάσιν**, a cognate acc. (as if the verb were *ἐπεμβαίνει*): cp. Aesch. *Pers.* 305 *πήδημα κοῦφον ἐκ νεὼς ἀφήλατο*. (*Tr.* 339, *τοῦ με τήνδ' ἐφίστασαι βάσιν*, is different: see n. there.)

43 ἐν ὑμῖν: so 366 *ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας*: cp. 1092, 1315.

ΟΔ. ἦ καὶ τὸ βούλευμ' ὡς ἐπ' Ἀργείοις τόδ' ἦν;
ΑΘ. κἂν ἐξεπράξατ', εἰ κατημέλησ' ἐγώ.
ΟΔ. ποίαισι τόλμαις ταῖσδε καὶ φρενῶν θράσει;
ΑΘ. νύκτωρ ἐφ' ὑμᾶς δόλιος ὥρμᾶτο μόνος.
ΟΔ. ἦ καὶ παρέστη κἀπὶ τέρμ' ἀφίκετο;
ΑΘ. καὶ δὴ 'πὶ δισσαῖς ἦν στρατηγίσιν πύλαις.
ΟΔ. καὶ πῶς ἐπέσχε χεῖρα μαιμῶσαν φόνου;
ΑΘ. ἐγώ σφ' ἀπείργω, δυσφόρους ἐπ' ὄμμασι
γνώμας βαλοῦσα τῆς ἀνηκέστου χαρᾶς,
καὶ πρός τε ποίμνας ἐκτρέπω σύμμικτά τε
λείας ἄδαστα βουκόλων φρουρήματα·

44 ἦ καὶ..;] Lobeck and Blaydes conj. ἦ γὰρ..;—βούλευμ' A, with most MSS., and Ald.: βούλημ' L, with a few others.—Ἀργείοις] In L ἀργείοισ has been made from ἀργείουσ. **45** ἐξεπράξατ' L, with gl. in marg. from a later hand, γρ. ἐξέπραξεν. A and the other MSS. have ἐξέπραξεν: so, too, Eustathius (p. 571. 10 and 1564. 19), Thomas Magister (s. v. εὖ, p. 269), and the Aldine. The lemma of the schol. in L has κἂν ἐξεπράξατο. **49** καὶ δὴ] Nauck writes ἤδη. **50** μαιμῶσαν] Schol. in marg. of L, γρ. καὶ διψῶσαν, a *v. l.* noted also in Γ; see

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44 ἦ καὶ: cp. 38 n.—**ὡς ἐπ' Ἀργείοις**: ὡς here marks the intention of Ajax (which was frustrated): cp. *Ph.* 58 πλεῖς δ' ὡς πρὸς οἶκον (n.).

45 κἂν ἐξεπράξατ': schol. μὴ λέγε βούλευμα, φησίν· οὐ γὰρ ἦν βούλευμα ἀλλὰ πρᾶγμα, εἰ κατημέλησα ἐγώ. Cp. *Ph.* 555 κοὐ μόνον βουλεύματα, | ἀλλ' ἔργα δρώμεν'. The answer is more forcible than if the poet had written κἂν ἐξέπραξέ γ': see on *Ph.* 105, 985, *El.* 408.—The midd. ἐκπράσσομαι is rare; in Her. 7. 158 it means 'to avenge' (φόνον). Cp. *O. T.* 287 ἐπραξάμην (n.).

46 ποίαισι κ.τ.λ. The datives denote manner (or attendant circumstance), and refer to τὸ βούλευμ'...ἦν in 44. 'What were these daring schemes, what was this rash confidence, with which he planned the attack?'—*i.e.*, 'How could he possibly have conceived such a mad enterprise?' For **ταῖσδε** combined with **ποίαισι**, cp. *Ph.* 1204 ποῖον ἐρεῖς τόδ' ἔπος;

47 νύκτωρ κ.τ.λ.: an answer to the last question:—he relied on darkness, and on craft; and none shared his secret.

48 ἦ καὶ: 38 n.—**παρέστη**, came close to us: cp. *Tr.* 748 ποῦ δ' ἐμπελάζεις τάνδρὶ καὶ παρίστασαι; *El.* 295 βοᾷ παρεστᾶσ'.

49 καὶ δὴ, 'already': *O. C.* 31 n.—**δισσαῖς..στρατηγίσιν πύλαις**, the tent-doors of the two chiefs, Agamemnon and Menelaüs. (Cp. Paus. 4. 19. 2 τὴν σκηνὴν τὴν στρατηγίδα.) The phrase is equivalent, of course, to δισσῶν στρατηγῶν πύλαις. 721 στρατήγιον, n. But, since there were two tents and two entrances, δισσαῖς is strictly the epithet of πύλαις: *i.e.*, the literal sense is, 'two doors of chiefs.' If the two chiefs had shared the same tent, so that only one entrance could be meant by πύλαις, then, indeed, δισσαῖς could be explained only as referring to the subst. implied in στρατηγίσιν,—'the tent-door of two chiefs,'= δισσοστρατηγίσιν πύλαις. But such a use of δισσαῖς seems impossible. Could δισσὰ ἀδελφῶν ἅρματα (*e.g.*) mean, 'a chariot belonging to two brothers'?

50 καὶ πῶς: for καί prefixed to interrogative words, see on *O. C.* 263.—Join **ἐπέσχε** with **φόνου**. The word **μαιμῶσαν** is Homeric: *Il.* 13. 77 περὶ δούρατι χεῖρες ἄαπτοι | μαιμῶσιν. Cp. Lycophron 1171 μαιμῶν κορέσσαι χεῖρα διψῶσαν φόνου,—a reminiscence, partly of this v., and partly of one of an unknown poet (τῶν τραγικῶν τις, Athen. 10. p. 433 F), frag. adesp. 96, ἴσχειν κελεύω χεῖρα διψῶσαν φόνου.

51 ἐγώ, an expression of divine majesty and power; cp. 69, 85.—**δυσφόρους**, hard to bear up against: her hand is heavy upon him. Cp. 643 δύσφορον ἅταν: *O. T.* 87 τὰ δύσφορ', *i.e.*, the woes of Thebes: *El.* 144 τῶν δυσφόρων,

Od. What? Was this design aimed against the Greeks?

Ath. He would have accomplished it, too, had I been careless.

Od. And how had he laid these bold plans? What could inspire such hardihood?

Ath. In the night he went forth against you, by stealth, and alone.

Od. And did he come near us? Did he reach his goal?

Ath. He was already at the doors of the two chiefs.

Od. What cause, then, stayed his eager hand from murder?

Ath. I, even I, withheld him, for I cast upon his eyes the tyrannous fancies of his baneful joy; and I turned his fury aside on the flocks of sheep, and the confused droves guarded of herdsmen, the spoil which ye had not yet divided.

comm.—Nauck conj. *μαργῶσαν*. **51** *ἀπείργω* L (with *ξω* written above *γω* by a later hand), A (with *ξα* above). So most mss., and Ald.: *ἀπόρρα* Γ, with a few others; and so the schol. in L on 52.—*δυσφόρους*] Hartung writes *παραφόρους*, the gl. of a schol. in the Pal. ms. on *δυσφόρους*. **52** *γνώμας*] Madvig (*Adv. Crit.* i. 206) conj. *κήμας*, which is adopted by Nauck and Mekler.—*ἀνηκέστου*] *ἀνεκκάστου* ('inconceivable') Turnebus (ed. 1552-3) in marg.—*χαρᾶς*] Reiske conj. *φορᾶς*: Rauchenstein, *φθορᾶς*.

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miseries. Besides this sense, the only other in which the word occurs is, 'hard to carry about,' 'moving with difficulty,' as Plat. *Tim.* p. 74 E *ἵνα μὴ δύσφορα τὰ σώματα ἀπεργάζοιντο* ('unwieldy'). A scholiast wrongly took *δυσφόρους* here as = *κακῶς φερομένας, παραφόρους, i.e.* 'led astray,' 'misguided.'

52 **γνώμας**, opinions, beliefs,—here, the fancies or illusions of madness. There is a certain irony in the word. Some editors strangely prefer the conjecture **κήμας**,—as if the goddess had afflicted him with sore or weak eyes (Ar. *Plut.* 581 *Κρονικοὺς κήμαις ...κημώντες τὰς φρένας*).

Join **τῆς ἀνηκέστου χαρᾶς** with **γνώμας**: his eye, under Athena's spell, sees his human foes in the cattle whom he slays or torments; these fancies are the fancies of (or connected with) his baneful *joy* in his imaginary triumph. For the adj., cp. *El.* 888 *θάλπει τῷδ' ἀνηκέστῳ πυρί* (n.).

Others take the gen. as depending on **ἀπείργω**, placing a comma after the verb, and another after **βαλοῦσα**,—a punctuation which is found in the Aldine. But (1) the sense of **χαρᾶς** is then attenuated to that of '*hoped-for* vengeance,'—whereas, as **ἀνηκέστου** shows, it clearly denotes the frantic joy which Ajax actually felt; and (2) the order of words is then less natural.

53 f. **πρός τε ποίμνας** = *πρὸς ποίμνας τε*: for *τε* misplaced, cp. 654: *O.T.* 258 n. As distinguished from herds of oxen, **ποίμναι** are flocks of sheep and goats; cp. 63, 297, 374. But the word **ποίμναι** is also used more vaguely to denote both herds and flocks (42, 300): and in 1061 we find even *μῆλα καὶ ποίμνας*, 'sheep and cattle.'

σύμμικτά τε .. φρουρήματα: confused, unshared, spoil-charges of herdsmen, *i.e.*, 'the confused droves, your unshared spoil, guarded by herdsmen.' **λείας** is a defining gen., denoting that in which the *φρουρήματα* consisted; **βουκόλων** is a possessive gen. Cp. *El.* 681 *Ἑλλάδος | πρόσχημ' ἀγῶνος*, the pride of Greece (possessive gen.), consisting in a festival (defining gen.): so Aesch. *Ch.* 183 *καρδίας κλυδώνιον | χολῆς* (defining gen.). Others prefer to take **λείας** as a partitive gen. ('forming part of the spoil'),—less fitly, I think.

ἅδαστα: cp. *Il.* i. 125 *ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν, τὰ δέδασται*. At v. 26 the word **λείας** is used to denote the slaughtered animals generally. Sheep and oxen were alike **λεία** in the large sense, as having been taken from the foe, but

ἔνθ' εἰσπεσὼν ἔκειρε πολύκερων φόνον
κύκλῳ ῥαχίζων· κἀδόκει μὲν ἔσθ' ὅτε
δισσοὺς Ἀτρείδας αὐτόχειρ κτείνειν ἔχων,
ὅτ' ἄλλοτ' ἄλλον ἐμπίτνων στρατηλατῶν.
ἐγὼ δὲ φοιτῶντ' ἄνδρα μανιάσιν νόσοις
ὤτρυνον, εἰσέβαλλον εἰς ἔρκη κακά.
κἄπειτ' ἐπειδὴ τοῦδ' ἐλώφησεν πόνου,
τοὺς ζῶντας αὖ δεσμοῖσι συνδήσας βοῶν
ποίμνας τε πάσας εἰς δόμους κομίζεται,
ὡς ἄνδρας, οὐχ ὡς εὔκερων ἄγραν ἔχων.
καὶ νῦν κατ' οἴκους συνδέτους αἰκίζεται.
δείξω δὲ καὶ σοὶ τήνδε περιφανῆ νόσον,
ὡς πᾶσιν Ἀργείοισιν εἰσιδὼν θροῇς.
θαρσῶν δὲ μίμνε μηδὲ συμφορὰν δέχου

55 εἰσπεσὼν L: ἐσπεσὼν Dindorf.—πολύκερων] In L the ω has been partly erased, to make ο. **57** ἔχων] Schol. in L, γρ. παρών. Morstadt conj. ἐλών. **58** ὅτ' ἄλλοτ'] Wunder conj. ὅτ' ἄλλοσ'. Blaydes writes ὅτε δ' ἄλλοτ'.—In L, δ has been written over ὅτ' by a late hand.—ἐμπίτνων Elmsley: ἐμπίπτων L (with τνῶν written above πτων by a late hand), Γ: ἐμπιτνῶν A, with most MSS., and Aldine. Schol. in L, γρ. ἐμπεσών. **59** μανιάσιν] In L the final ν has been added by a late hand above the line. **60** ὤτρυνον, εἰσέβαλλον] Hermann writes Ἐρινύων ὤτρυνον, led thereto by the schol. in L on εἰς ἔρκη κακά, γρ. εἰς ἐρινῦν κακήν:

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the *oxen* are more especially so called, because they were to be shared among individual chiefs or others, while the *flocks* were kept for the public maintenance. With **ἅδαστα** here, cp. 146 λοιπή, and 175 πανδάμους (n.).

55 ἔκειρε...φόνον. κείρειν φόνον = to *cause* bloodshed *by hewing;* as τυφλοῦν ἕλκος = 'to inflict a blinding wound' (*Ant.* 972 n.), τρῶσαι φόνον = 'to deal a death-wound' (Eur. *Suppl.* 1205).—Note the παρήχησις in ἔκειρε—πολύκερων: cp. 528, 1112: *O. T.* 370 n.—**πολύκερων φόνον,** a slaughter of many horned creatures, like χερόπλακτοι...δοῦποι (631 ff.), αὔχημα εὔιππον, a glory consisting in good horses (*O. C.* 711 n.), ῥιμφάρματοι ἅμιλλαι, contests of swift chariots (*ib.* 1062 f. n.).—The accent of πολύκερων (cp. 64 εὔκερων) is acc. to the rule that adjectives in -ως follow the Attic 2nd decl. of nouns in -ως or -ων, which can be proparoxytone if the ω in the last syll. is immediately preceded by ε, or separated from it only by a liquid: thus ἀξιόχρεως, βαθύγεως, ἴλεως, φιλόγελως.

56 f. ῥαχίζων, here in a general sense, 'hewing down'; properly, to cut through the spine (ῥάχις), to cleave in twain; cp. 299: Aesch. *Pers.* 426 ἔπαιον, ἐρράχιζον.

κἀδόκει μὲν κ.τ.λ.: properly, κἀδόκει ἔστι μὲν ὅτε..., ἔστι δὲ ὅτε: but μὲν is misplaced (as in *Ph.* 279 ὀρῶντα μὲν ναῦς, and *ib.* 1136 ὀρῶν μὲν ἀπάτας); and ἔστι δὲ is omitted. Cp. *O. T.* 603 τοῦτο μέν, balanced in 605 by τοῦτ' ἄλλο.

59 φοιτῶντ': cp. Aesch. *Th.* 661 (boasts) φλύοντα σὺν φοίτῳ φρενῶν. For the plur. νόσοις cp. 338 νοσήμασι: Eur. *Or.* 270 μανιάσιν λυσσήμασι.

60 ὤτρυνον, εἰσέβαλλον. Hermann supported his conjecture, Ἐρινύων ὤτρυνον (cr. n.), by the remark that the asyndeton in the traditional text implies an agitation of mind unsuitable to the goddess. But it rather expresses the vehemence with which the frenzy sent by her drove Ajax onward. Cp. Aesch. *Cho.* 288 καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος | κινεῖ, ταράσσει.

εἰς ἔρκη κακά. Cp. Aesch. *Ag.* 1611

Then he fell on, and dealt death among the horny throng, as he hewed them to the earth around him; and now he deemed that the two Atreidae were the prisoners whom he slew with his hand, now 'twas this chief, now 'twas that, at each new onset. And while the man raved in the throes of frenzy, I still urged him, hurled him into the toils of doom. Anon, when he rested from this work, he bound together the living oxen, with all the sheep, and brought them home, as though his captives were men, not goodly kine. And now he torments them, bound together, in the house.

But to thee also will I show this madness openly, that when thou hast seen it thou mayest proclaim it to all the Greeks. And be thou steadfast and of a good courage, nor look for evil

and so Wecklein. **61** *πόνου* r (as Vat. a, Harl., Ien., R (Bibl. Riccard. Flor. 77): *φόνου* L, A, with most MSS., and Ald. Cp. *O. C.* 542, where in L *φόνον* has been made from *πόνον*. **64** In L there is an erasure between *εὔκερων* and *ἄγραν*. **65** *συνδέτους*] Blaydes writes *συνδέτους σφ'*. **66** *καὶ σοὶ*] Seyffert writes *καί σοι*. **68—70** These three vv. are rejected by E. Reichard (*De interpolatione fabulae Soph. quae inscribitur Aiax*, p. 14, 1875): see comm.

τῆς Δίκης ἐν ἕρκεσιν. Here it is the epithet *κακά* which marks the figurative sense of *ἕρκη*: as dirges are *ὕμνοι ἄλυροι* (Eur. *Alc.* 447), and the eagle of Zeus is *πτηνὸς κύων* (Aesch. *P. V.* 1022). For the similar use of other words denoting nets or toils, see on *El.* 1476 *ἀρκυστάτοις*.

61 κἄπειτ' ἐπειδὴ: this harsh combination of sounds (as we should think it) is not rare; thus Ar. *Eccl.* 1100 *κἄπειτ' ἐπειδὰν τῆσδ' ἀπαλλαγῶ*: *Vesp.* 1322 *ἔπειτ' ἐπειδὴ 'μέθυεν*: *Plut.* 695 *ἔπειτ' ἐπειδὴ μεστὸς ἦν*: [Dem.] or. 59 § 89 *ἔπειτ' ἐπειδὰν πεισθῇ*. Similarly Eur. *Or.* 238 *ἕως ἐῶσί σ'*: *Helen.* 1292 *ἦν γυνὴ γένῃ*: *I. T.* 1339 *ἦμεν ἦμενοι*.

ἐλώφησεν implies only respite or alleviation, not cure: cp. Thuc. 6. 12 § 1 *ἀπὸ νόσου μεγάλης καὶ πολέμου βραχύ τι λελωφήκαμεν*. Cp. *Tr.* 554 n.—**πόνου**: the simple gen. is usual with *λωφᾶν*: cp. Plat. *Phaedr.* 251 c *λωφᾷ..τῆς ὀδύνης*.

62 αὖ, 'in their turn': cp. 1088: *Ant.* 601.

64 ἄνδρας=*ἀνθρώπους*: cp. 243 *δαίμων | κούδεὶς ἀνδρῶν*.—**εὔκερων**, since the oxen were his most conspicuous prizes: there is a bitter irony in the epithet. For the accent, see on 55.

66 f. καὶ σοὶ, to thee *also* (as I myself have seen it): cp. Plat. *Phaed.* 64 c *ἐὰν ἄρα καὶ σοὶ ξυνδοκῇ ἅπερ καὶ ἐμοί*. Seyffert writes *καί σοι* (as if the sense were, 'I will *further* show thee'): but this is plainly wrong.—**δείξω..περιφανῆ**, 'will show thee *openly*' (instead of allowing it to remain hidden in the tent): cp. *El.* 1366 *αἵ ταῦτά σοι δείξουσιν, Ἠλέκτρα, σαφῆ*. Cp. 81 *περιφανῶς..ἰδεῖν*.—We might, indeed, take *περιφανῆ* as a mere epithet, 'this signal, notable, frenzy'; but in the actual context the other view is preferable.—**θροῇς**, 'proclaim': cp. 785: *O. C.* 597 *πᾶς τοῦτό γ' Ἑλλήνων θροεῖ*.

68—70 μηδὲ συμφορὰν δέχου τὸν ἄνδρα, lit., 'do not receive (or take) the man as a calamity,' *i.e.*, 'do not apprehend harm from his coming.' There is a light touch of half-playful irony in the words with which the goddess reassures her favourite. Cp. Eur. *Or.* 138 *ἀλλ' ἐμοὶ | τόνδ' ἐξεγεῖραι ξυμφορὰ γενήσεται*. Her. 6. 61 *τοὺς γονέας συμφορὴν τὸ εἶδος αὐτῆς ποιευμένους*. Similarly *Il.* 21. 39 *τῷ δ' ἄρ' ἀνώϊστον κακὸν ἤλυθε δῖος Ἀχιλλεύς*: *O. T.* 379 *Κρέων δέ σοι πῆμ' οὐδέν*. —Whitelaw (*Translation*, p. 440) takes the constr. to be, *μίμνε* (*μηδὲ συμφορὰν δέχου*) *τὸν ἄνδρα*,—'Bravely await, expecting no mischance, | His coming,'—a *διὰ μέσου* construction (*Ant.* 1279 f., n.). A difficulty in this view is that **δέχου** must then have definitely the sense of *προσδέχου*.

τὸν ἄνδρ'· ἐγὼ γὰρ ὀμμάτων ἀποστρόφους
αὐγὰς ἀπείρξω σὴν πρόσοψιν εἰσιδεῖν.
οὗτος, σὲ τὸν τὰς αἰχμαλωτίδας χέρας
δεσμοῖς ἀπευθύνοντα προσμολεῖν καλῶ·
Αἴαντα φωνῶ· στεῖχε δωμάτων πάρος.
ΟΔ. τί δρᾷς, Ἀθάνα; μηδαμῶς σόφ' ἕξω κάλει.
ΑΘ. οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;
ΟΔ. μὴ πρὸς θεῶν, ἀλλ' ἔνδον ἀρκείτω μένων.
ΑΘ. τί μὴ γένηται; πρόσθεν οὐκ ἀνὴρ ὅδ' ἦν;
ΟΔ. ἐχθρός γε τῷδε τἀνδρὶ καὶ τανῦν ἔτι.
ΑΘ. οὔκουν γέλως ἥδιστος εἰς ἐχθροὺς γελᾶν;
ΟΔ. ἐμοὶ μὲν ἀρκεῖ τοῦτον ἐν δόμοις μένειν.
ΑΘ. μεμηνότ' ἄνδρα περιφανῶς ὀκνεῖς ἰδεῖν;
ΟΔ. φρονοῦντα γάρ νιν οὐκ ἂν ἐξέστην ὅκως.

70 ἀπείρξω A, with most MSS. (Aldine, ἀπείλξω): ἀπειργω L, with ξ above γ from a late hand: cp. 51. **71** αἰχμαλώτιδας L. This accent (implying a nom. αἰχμαλῶτις) is, as Dindorf observes, often found in MSS.: Lobeck suggests that it was a false analogy from such forms as ἠπειρῶτις, στρατιῶτις. **74** μηδαμῶς σφ' ἕξω] In L σφ' has been inserted, above the line, by a late hand.. The other MSS. have it. Nauck was the first to omit it. **75** ἀρεῖ Schneidewin: ἄρῃ L, with εῖ written above by a later hand, and near it, in another and still later hand, ᾷ (ᾶ). The later MSS. have ἀνεῖς (as A), or ἄρῃς (as Γ). Hesychius: ἀρᾷ· λήψῃ, αἴσῃ. Σοφοκλῆς

ἀποστρόφους, proleptic: cp. *Ant.* 791 σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς. Here the adj. is equiv. to ἀποστρέψασα,—'I will avert, and (thereby) hinder.'—**ἀπείρξω..εἰσιδεῖν**, without μή: as εἴργω takes the simple inf. in *O. T.* 129, *Ph.* 1407, *Tr.* 1257.

These three verses have been rejected (cr. n.), on the ground that, after this promise from Athena, Odysseus had no cause to feel the alarm which he shows in vv. 74 ff., or to ask the question (v. 84) which elicits a renewal of that promise (85). But the poet wished to render the preparation for the hero's entrance as impressive as possible: and chose, therefore, to represent Odysseus—a brave man—as still uneasy, until the assurance given to him had been *repeated* in a yet more explicit and emphatic form.

71 f. οὗτος: cp. 89, 1047: *O. C.* 1627 ὦ οὗτος οὗτος Οἰδίπους, τί μέλλομεν;—**σὲ τὸν** κ.τ.λ.: in a peremptory call of this kind, the acc. regularly stands first; cp. 1228, and see on *Ant.* 441 σὲ δῆ, σέ τὴν νεύσασαν κ.τ.λ.—**αἰχμαλωτίδας**, instead of αἰχμαλώτους: cp. Eur. *Or.* 222 ἀδελφῇ χειρί (a sister's hand); *I. A.* 1306 εὐναῖς βασιλίσι (the bed of a king).—**ἀπευθύνοντα**, lit. 'straightening out,' here, binding behind the back: *O. T.* 1154 οὐχ ὡς τάχος τις τοῖδ' ἀποστρέψει χέρας; *Ant.* 22. 189 σὺν δὲ πόδας χεῖράς τε δέαν θυμαλγεῖ δεσμῷ· εὖ μάλ' ἀποστρέψαντε διαμπερές. So Achilles deals with his captives. *Il.* 21. 30 δῆσε δ' ὀπίσσω χεῖρας εὐτμήτοισιν ἱμᾶσιν. Hor. *Od.* 3. 5. 22 *returta tergo brachia libero.*

Cp. Eur. *Andr.* 719 ὦδ', ὦ κάκιστε, τῶνδ' ἐλιπάνω χέρας; | ἰδοὺ δ' ἀνεστραμμένοις ἕστηκας ἐν ταυρείοις δεσμοῖς; ('strain with cords'). Ajax fancies himself to be tying the hands of human prisoners behind them, when he fastens the fore feet of an ox or sheep to its hind feet. Cp. 295.

74 τί δρᾷς..; Odysseus is brave, but reasonably reluctant to face a raging maniac who hates him (1336).—**μηδαμῶς σφ' ἕξω κάλει.** The omission of σφ' (cr. n.) seems undesirable here; though it could be defended: see *Ph.* 801 n.. Cp. 450.

75 σὺ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ: lit., 'Will thou not be patient in silence, and forbear to win the name of coward?' Cp. *Tr.* 1183 σὺ θᾶσσον εἶσιθι μηδ' ἀντιστῆσαι ἐμοί; 'Give me thy hand at once—disobey me not!' *O. T.* 637 οὐκ εἶ σὺ τ' οἶκον σύ τε, Κρέον, κατὰ στέγας, | καὶ

from the man; for I will turn away the vision of his eyes, and keep them from beholding thy face.

Ho, thou who art binding with cords the back-bent arms of thy captives, I call thee, come hither! Ajax, what ho! come forth from the house!

OD. What dost thou, Athena? Never call him forth.
ATH. Hold thy peace! Do not earn the name of coward!
OD. Forbear, I pray thee; be content that he stay within.
ATH. What is the danger? Was he not a man before?
OD. Yea, a foeman to thy servant, and still is.
ATH. And to mock at foes—is not that the sweetest mockery?
OD. Enough for me that he abide within his doors.
ATH. Thou fearest to see a madman in full view?
OD. No fear had made me shun him, if he were sane.

Αἴαντι μαστιγοφόρῳ: where the future tenses show that the reference must be to this v., and not to *ἄρᾳ* (aor. midd.) in v. 192. **78** *ἐχθρός γε*] *ἐχθρὸς δὲ* Γ. **79** *οὔκουν* L (as usual), with a full stop (and not a note of interrogation) at *γελᾶν*. So most Mss., and Aldine. Nauck and Wecklein write *οὐκ οἶν...γελᾶν*; Herm., Dindorf, and most edd., *οὔκουν...γελᾷς*; **80** *ἐν δόμοις* A, with most Mss., and Ald.: *ἐς δόμους* L, with *ἐν* written above *ἐσ*, and *ι* above *υ*, by a late hand. *εἰς δόμους* Γ. The error in L may have arisen (as Schneid. says) from the scribe's eye wandering to *εἰσ ἐχθροὺσ* in 79. Hartung writes *τόνδ' ἔσω δόμων μένειν*: Blaydes conj. *τοῦτον ἀνδρ' ἔνδον μένειν*. **82** *φρονοῦντα γάρ νιν* Mss. The lemma of the schol. in L has *φρονοῦντα γάρ τ' ἄν*. Blaydes writes *φρονοῦντά γ' ἄν νιν*: Heimsoeth conj. *φρονοῦντί τοί νιν*.—*ὄκνῳ*] *ὄκνος* (*sic*) L, with *ἰδεῖν* written after it (but so blotted as to be hardly legible) by a late hand,—the same (perhaps) which corrected *ἐσ δόμουσ* to *ἐν δόμουσ* in 80.

μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε; 'Come, go thou into the house...and forbear to make much of a petty grief.' See Appendix.

σίγ' ἀνέξει: cp. fr. 618 *σίγγνωτε κἀνάσχεσθε συγῶσαι*.—**δειλίαν ἀρεῖ**, 'win,' 'acquire,' the reputation of cowardice: cp. *Ant.* 924 *τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην* (n.): Eur. *I. T.* 676 *καὶ δειλίαν γὰρ καὶ κάκην κεκτήσομαι*. The fut. midd. *ἀρούμαι* occurs in *O. C.* 460 *σωτῆρ' ἀρεῖσθε*, and Pind. *P.* 1. 75 *ἀρέομαι.. μισθόν*. The fut. act. **ἀρεῖς** has better Ms. authority here; but is (I am now convinced) wrong. It could mean only, '*raise* thy cowardice,' in the sense, 'allow thy coward fears to rise,'—a very forced one. Further, there is no other example of a fut. act. *ἀρῶ* with *ᾰ̔*. See note in Appendix on the Future and Aorist forms from *ἀείρω*, *ἄϝρω*, *ἄρνυμαι*.

78 ἔνδον ἀρκείτω μένων: for the personal constr. (instead of *ἀρκείτω αὐτὸν ἔνδον μένειν*), cp. 635: *Ant.* 547 *ἀρκέσω θνήσκουσ' ἐγώ*: *O. T.* 1061 *ἅλις νοσοῦσ' ἐγώ*.

77 τί μὴ γένηται; 'lest *what* happen?' So Eur. *Suppl.* 543 *νεκροὺς δὲ ταρβεῖτ' εἰ κρυβήσονται χθονί*; | *τί μὴ γένηται*; *μὴ κατασκάψωσι γῆν* | *ταφέντες ὑμῶν*;—**ἀνήρ**, emphatic, a *man* indeed; cp. 1238 *οὐκ ἄρ' Ἀχαιοῖς ἄνδρες εἰσὶ πλὴν ὅδε*;

78 ἐχθρός γε. Odysseus refrains from replying that Ajax was then sane, but now is frenzied. 'Yes,' he answers, 'my foeman,—as he is still.' That enmity, he means, will *now* be more dangerous than ever.

79 οὔκουν γέλως ἥδιστος..; The goddess suggests the vulgar sentiment of mankind, not as approving it, but, as it were, to test the disposition of Odysseus; who passes it by in silence, and afterwards repudiates it by his action.

80 ἐμοὶ μέν: the particle merely throws a slight stress on the pronoun: *Ant.* 11 n.

82 φρονοῦντα γάρ: 'yes, for...': the *γάρ* of assent, *O. T.* 1117 n.—**ἐξέστην** with acc., as meaning 'avoid': Dem. or. 20 § 10 *οὐδένα πώποτε κίνδυνον ἐξέστησαν* (a phrase which occurs also in or. 23 § 76): Plat. *Phileb.* p. 43 A *ἀλλὰ γὰρ ὑπεκστῆναι τὸν λόγον ἐπιφερόμενον τοῦτον*

ΑΘ. ἀλλ᾽ οὐδὲ νῦν σε μὴ παρόντ᾽ ἴδῃ πέλας.
ΟΔ. πῶς, εἴπερ ὀφθαλμοῖς γε τοῖς αὐτοῖς ὁρᾷ;
ΑΘ. ἐγὼ σκοτώσω βλέφαρα καὶ δεδορκότα.
ΟΔ. γένοιτο μέντἂν πᾶν θεοῦ τεχνωμένου.
ΑΘ. σίγα νυν ἑστὼς καὶ μέν᾽ ὡς κυρεῖς ἔχων.
ΟΔ. μένοιμ᾽ ἄν· ἤθελον δ᾽ ἂν ἐκτὸς ὢν τυχεῖν.
ΑΘ. ὦ οὗτος, Αἴας, δεύτερόν σε προσκαλῶ.
τί βαιὸν οὕτως ἐντρέπει τῆς συμμάχου;

ΑΙΑΣ.

ὦ χαῖρ᾽ Ἀθάνα, χαῖρε Διογενὲς τέκνον,
ὡς εὖ παρέστης· καὶ σε παγχρύσοις ἐγὼ
στέψω λαφύροις τῆσδε τῆς ἄγρας χάριν.
ΑΘ. καλῶς ἔλεξας. ἀλλ᾽ ἐκεῖνό μοι φράσον,
ἔβαψας ἔγχος εὖ πρὸς Ἀργείων στρατῷ;
ΑΙ. κόμπος πάρεστι κοὐκ ἀπαρνοῦμαι τὸ μή.
ΑΘ. ἦ καὶ πρὸς Ἀτρείδαισιν ᾔχμασας χέρα;

T has ἐξέστην ἰδεῖν instead of ἐξέστην ὄκνῳ, and the same *v.l.* is in the marg. of Pal. [Campb., by an oversight due doubtless to v. 82, attributes ὄκνωι to L in v. 81, where, like the other MSS., it has ὀκνεῖσ.] **83** πέλας] Nauck conj. παρών. **88** τυχεῖν] κυρεῖν Γ. **89** Αἴας] In L the 1st hand wrote αἴασ, which a later has altered to

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βούλομαι ('to elude the brunt of this argument'). Cp. Thuc. 2. 88 § 2 μηδένα ὄχλον...ὑποχωρεῖν ('to face any numbers'). But ἐξίστασθαι takes a *dat.* when it means to 'make place for' (672), or 'give way to' (*Ph.* 1053).

83 **οὐδὲ νῦν** refers to οὐκ in 82: 'even as it is (*i.e.* though he is insane) thou hast no reason to fear him, since he will not see thee.'

84 **ὀφθαλμοῖς . . τοῖς αὐτοῖς**, *i.e.*, with eyesight as good as ever. Odysseus forgets, or ignores, the promise of Athena that she would *avert* from him the eyes of Ajax (69 f.). She now renews the assurance in a stronger form. Ajax shall, in respect to him, be *blind.*

85 **δεδορκότα** properly implies *keen, bright* vision: Aesch. *Suppl.* 409 δεδορκὸς ὄμμα (with Tucker's note). Chrysippus *ap.* Gellius 14. 4 ἔντονον καὶ δεδορκὸς βλέπουσα (said of Justice), which Gellius renders, *luminibus oculorum acribus.*

86 **γένοιτο** κ.τ.λ.: cp. Her. 5. 9 γένοιτο δ᾽ ἂν πᾶν ἐν τῷ μακρῷ χρόνῳ.—**μέντἂν**, a crasis frequent in Attic prose (Dem. or. 1 § 26, Plat. *Rep.* p. 375 D, etc.). Here μέντοι expresses reflective assent ('well, certainly'), as so often in Plato (*e.g.*, *Soph.* p. 245 B ἀληθέστατα μέντοι λέγεις).—**θεοῦ**, not θεᾶς,—the generalising masc.: Aesch. *Eum.* 297 (ref. to Athena), ἔλθοι· κλύει δὲ καὶ πρόσωθεν ὢν θεός. So *Ant.* 463 (ὅστις), *Tr.* 151 (αὐτοῦ), *El.* 145 (ὅς), 771 (πάσχοντι), 1026 (ἐγχειροῦντα), 1105 (τὸν ἄγχιστον).

88 **μένοιμ᾽ ἄν.** Among its many shades of meaning, the opt. with ἄν sometimes expresses, as here, what the speaker feels that he *must* do; cp. *Ant.* 1108 ὧδ᾽ ὡς ἔχω στείχοιμ᾽ ἄν (n.). See below, 186.—**ἤθελον δ᾽ ἄν**, as *Ph.* 1278, and *ib.* 1239 ἄν . . ἐβουλόμην: so ἠθέλησα with ἄν, *ib.* 427, *O. T.* 1348, and εἱλόμην ἄν, *Tr.* 734. For ἤθελον without ἄν, see 1400.—**ἐκτὸς ὢν τυχεῖν**, to be clear of the peril: cp. *Ph.* 504 ἐκτὸς ὄντα πημάτων: *ib.* 1260 ἴσως ἂν ἐκτὸς κλαυμάτων ἔχοις πόδα: fr. 657. 3 ἐκτὸς εἶσι τῶν κακῶν.

89 **οὗτος**: 71.—**Αἴας.** When a proper name of the 3rd declension comes from a stem ending in αντ (as Αἰαντ), the Attic vocative ends in ᾶς: so Θόας, ἄκουσον, Eur. *I. T.* 1436. The Homeric vocative of Αἴας is always Αἶαν (ᾰ), —formed on the analogy of the voc.

ATH. Nay, even now, he shall not see thee, though thou art near.

OD. How so, if he still sees with the same eyes?

ATH. I will darken them, though they are open.

OD. Well, all is possible when a god contrives.

ATH. Stand silent, then, and stay where thou art.

OD. I must stay.—Would that I were far from here!

ATH. What ho, Ajax, once again I call thee! is this thy scanty regard for thine ally?

Enter AJAX, *holding a blood-stained scourge in his hand.*

AJ. Hail, Athena! Hail, Zeus-born maid! How well hast thou stood by me! Yea, I will crown thy shrine with trophies of pure gold for this prize!

ATH. 'Tis fairly spoken. But tell me this—hast thou dyed thy sword well in the Greek camp?

AJ. That vaunt is mine; I disclaim it not.

ATH. And perchance turned thine armed hand on the Atreidae?

αἶαν, but the accent remains, and the σ is still clear. The form Αἴας is also supported here by E and Mosq. b; also by Eustath. p. 1469. 59, Greg. Cor. *De Dialect. Att.* p. 53, and Choeroboscus p. 105. 13 (ed. Gaisf.) = Bekker *Anecd.* p. 1183. But A, with the great majority of the later MSS., has Αἶαν, and so the Aldine. **96** τὸ μή MSS., and Ald.: Wecklein writes τὸ μὴ οὔ, as proposed, after Herm., by Nauck (who in his text, however, leaves τὸ μή). **97** ἥχμασας] Reiske and Musgrave conj.

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from stems in ον-τ, as Κρέον (stem Κρεοντ). The vocatives Πουλυδάμα (*Il.* 12. 231), Λαοδάμα (*Od.* 8. 141) are exceptions, due perhaps to a sense that here the ending -αν might suggest an accusative.

τῆς συμμάχου: there is a terrible irony in this, since he had angered her by rejecting her aid in battle (774).

91 Ajax enters from the tent, carrying the heavy, blood-stained thong, with which he has been scourging the cattle (241 f.). Hence the title μαστιγοφόρος (see Argument to the Play).

Διογενὲς τέκνον: cp. Aesch. *Th.* 127 ὦ Διογενὲς φιλόμαχον κράτος (Athena): Eur. *Cycl.* 350 ὦ Παλλάς, ὦ δέσποινα, Διογενὲς θεά. Cp. *Ion* 465 παῖς ἀ Λατογενής.

92 f. παρέστης: cp. 117.—**στέψω**, 'crown,' in the fig. sense of 'honouring with gifts': cp. *El.* 457 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις | χερσὶ στέφωμεν ἢ τανῦν δωρούμεθα: *Ant.* 431 χοαῖσι . . τὸν νέκυν στέφει. (In later Greek, στεφανοῦν is said of any *honorarium*; as Plut. *Timol.* 16 τὸν . . ἄνθρωπον ἐστεφάνωσαν . . δέκα μναῖς.) Here, the word may refer more esp. to *hanging up* trophies in Athena's temple (Aesch. *Th.* 278 λάφυρα δᾴων δουρίπηχθ' ἁγνοῖς δόμοις | στέψω,—where, however, the text is doubtful: cp. *Agam.* 577 ff.).—**λαφύροις** (rt. λαβ), spoils *taken* from the enemy, a poetical word, used by Xenophon. The epithet **παγχρύσοις** suggests votive gifts (ἀναθήματα) of golden vessels.

94 f. ἐκεῖνο marks (better than τοῦτο would have done) the somewhat abrupt change of subject. Athena treats Ajax as one whose thoughts can be turned at pleasure in any new direction.—**ἔγχος**, 'sword'; cp. 287, 658, 907, *Ant.* 1236; synonymous with ξίφος (10, 231, 1034), and φάσγανον (834, 899).—**εὖ**: cp. 18.—**πρὸς Ἀργείων στρατῷ**, '*on*' them,—denoting an encounter at close quarters; cp. 97.

96 τὸ μή, where (after the negative) τὸ μὴ οὐ would be normal; so *O. T.* 1387 f., *Ant.* 443, *Ph.* 348 f.

97 ἥχμασας χέρα; The exact sense seems to be, 'hast thou *used* an *armed*

AI. ὥστ' οὔποτ' Αἴανθ' οἵδ' ἀτιμάσουσ' ἔτι.
ΑΘ. τεθνᾶσιν ἄνδρες, ὡς τὸ σὸν ξυνῆκ' ἐγώ.
AI. θανόντες ἤδη τἄμ' ἀφαιρείσθων ὅπλα.
ΑΘ. εἶεν, τί γὰρ δὴ παῖς ὁ τοῦ Λαερτίου,
ποῦ σοι τύχης ἔστηκεν; ἢ πέφευγέ σέ;
AI. ἦ τοὐπίτριπτον κίναδος ἐξήρου μ' ὅπου;
ΑΘ. ἔγωγ'· Ὀδυσσέα τὸν σὸν ἐνστάτην λέγω.
AI. ἥδιστος, ὦ δέσποινα, δεσμώτης ἔσω
θακεῖ· θανεῖν γὰρ αὐτὸν οὔ τί πω θέλω.
ΑΘ. πρὶν ἂν τί δράσῃς ἢ τί κερδάνῃς πλέον;
AI. πρὶν ἂν δεθεὶς πρὸς κίον' ἑρκείου στέγης

ἤμαξας, which Wunder and Blaydes adopt.—χέρα] χέραι L: a corruption which may have arisen from χέρας (the reading of Γ), rather than from χερί. **98** ὥστ' MSS., and Ald.: Elmsley conj. ὡς.—οἵδ'] οἷδ' L: schol. in marg., ἐὰν δασυνθῇ τὸ οι [*i.e.*, if we read οἷδ') ἔσται ἐπὶ τῶν Ἀτρειδ<ῶν>, <ἐὰν δὲ> ψιλὸν τὸ οἷδα ἀντὶ τοῦ ἐπίσταμαι. A, with most MSS. and Ald., has οἵδ'.—ἀτιμάσουσ'] ἀτιμάσως' L, but a later hand has tried to alter ω into ου (ου). **99** ἄνδρες] ἄνδρες MSS., and Ald.—ἐγώ] Meineke

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hand upon them?' The acc. χέρα is analogous, though not precisely similar, to the cognate accusative in αἰχμάσαι τάδε (*Tr.* 355, 'to do those deeds of arms'), and αἰχμὰς αἰχμάσσουσι (*Il.* 4. 324), 'they will wield spears.' The fact that **πρὸς** stands with dat., and not with acc., shows that the phrase cannot mean, 'hast thou *armed* thy hand *against* them?' —Musgrave's **ἤμαξας**, though specious, is coarser; there is a keen edge in the reference of ἤχμασας to the prowess of a warrior.

98 ὥστ' ('so that') is far better here than ὡς ('know that..', 39); and is the more forcible because γε is absent (cp. 45 n.).—**Αἴανθ'** (instead of ἐμέ) adds a certain majesty to the vaunt; cp. 864: as when Achilles says (*Il.* 1. 240), ἦ ποτ' Ἀχιλλῆος ποθὴ ἵξεται υἷας Ἀχαιῶν.

99 τὸ σὸν, 'thy saying'; cp. 1401: but in 1313, 'thy interest.'

100 θανόντες . . ἀφαιρείσθων. The grim irony is like that of *O. T.* 1273 f. ἐν σκότῳ . . | ὀψοίαθ': *O. C.* 1377 (they are to *die*) ἵν' ἀξιῶτον τοὺς φυτεύσαντας σέβειν: *Ant.* 310 (after a like threat) ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον | τὸ λοιπὸν ἁρπάζητε: *Tr.* 1110 (Deianeira shall perish) ἵν' ἐκδιδαχθῇ πᾶσιν ἀγγέλλειν κ.τ.λ.

τἄμ', emphatic: the arms which, when Achilles was dead, belonged by right to Ajax. Schol.: καλῶς τὰ ἐμὰ ἔφη, οὐχ ἃ δεῖ με λαβεῖν, ὡς ἰδίων ἀπεστερημένος.

101 f. εἶεν ('so far so good') marks that the speaker is about to pass to a new point; *O. C.* 1308, *El.* 534, *Ph.* 1308.—**τί γὰρ δὴ**: here γάρ ('now') merely prefaces the question; δή='then,' 'in the next place.' Cp. Eur. *I. T.* 576 τί δ' ἡμεῖς οἵ τ' ἐμοὶ γεννήτορες; | ἆρ' εἰσίν;

ποῦ σοι τύχης ἔστηκεν; Cp. 314: *O. T.* 1442 ἵν' ἔσταμεν | χρείας: *Tr.* 375 ποῦ ποτ' εἰμὶ πράγματος; *ib.* 1145 ξυμφορᾶς ἵν' ἔσταμεν.—**σοι**, ethic dat.: *O. C.* 81 ἦ βέβηκεν ἡμὶν ὁ ξένος; (*i.e.*, 'Do we find ourselves alone?') For the double question, cp. 983 f.

103 τοὐπίτριπτον, 'accursed'; cp. the imprecation, ἐπιτριβείης (Ar. *Av.* 1530, *Thesm.* 557). Others explain it, from the sense 'rubbed down,' as 'practised in trickery,' 'knavish' (cp. περίτριμμα, ἄλημα, etc.). Ar. *Plut.* 275 ὡς σεμνὸς οὑπίτριπτος: Andoc. or. 1 § 99 ὦ συκοφάντα καὶ ἐπίτριπτον κίναδος. Ar. *Av.* 430 πυκνότατον κίναδος, | σόφισμα, κύρμα, τρίμμα, παιπάλημ' ὅλον. Here **κίναδος** is acc.: cp. 118, *Ph.* 444 n.

ἐξήρου μ' ὅπου, *sc.* ἐστί: a frequent ellipse after ὅπου (890, *O. T.* 926, *Ant.* 318). Cp. 33.

104 ἔγωγ'. In favour of omitting the colon after ἔγωγ', it has been urged

AJ. So that nevermore will they dishonour Ajax.

ATH. The men are dead, as I take thy meaning:

AJ. Dead: now let them rob me of my arms!

ATH. Good: and then the son of Laertius—in what plight hast thou left him? Hath he escaped thee?

AJ. What, thou askest me of that accursed fox?

ATH. Yea, in sooth—of Odysseus, thine adversary.

AJ. No guest so welcome, Lady: he is sitting in the house—in bonds: I do not mean him to die just yet.

ATH. What wouldst thou do first? What larger advantage wouldst thou win?

AJ. First, he shall be bound to a pillar beneath my roof—

conj. ἔπος. **102** ἔστηκεν L and A.—ἦ L, with most MSS.: but ἤ Pal. (with ἤ above). The Aldine points thus: ποῦ σοι τύχης ἔστηκεν, ἤ πέφευγέ σε; **104** ἔγωγ'] ἐγὼ δ' Zonaras 2. p. 1448 (*ap.* Blaydes): ἐγώ δ' Γ.—ἔγωγ'· 'Οδυσσέα] Bothe deletes the point after ἔγωγ'. Nauck writes ἔγωγ'· 'Οδυσσῆ. Dindorf conj. 'Οδυσσέα 'γώ. **107** κερδάνηισ L, with εῖσ above from a late hand: κερδάνεῖς A. But the aor. subj. is in most MSS., and Ald. **108** ἑρκείου Elmsley: ἑρκίου MSS., and Ald.

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that, if it remains, the goddess seems to accept the description just given of her favourite; and that it would better become her to reply merely, 'I mean Odysseus, thy foe.' But she is displaying the insanity of Ajax, and has already received his fierce vaunts with the irony of seeming approval.—**'Οδυσσέα**, with synizesis: cp. Eur. *Phoen.* 913 σφάξαι Μενοικέα τόνδε: [Eur.] *Rhes.* 977 ἔπειτ' Ἀχιλλέα Θέτιδος κ.τ.λ. But synizesis is not applied by Sophocles to 'Ὀδυσσέα in *Ph.* 1220, to 'Αχιλλέα in *Ph.* 331 and 358, or to Θησέα in *O. C.* 1055 and 1630. Here Nauck writes 'Οδυσσῆ, a form found in *Rhes.* 708; cp. Eur. *El.* 439 'Αχιλῆ.

ἐνστάτην, 'adversary': a word not extant elsewhere. It comes from ἐνίστασθαι as='*to stand in the way*' of a person or thing, 'oppose,' 'resist.' For the literal sense, see Lysias or. 3 § 8 εὐθύς με τύπτειν ἐπεχείρησεν· ἐπειδὴ δὲ αὐτὸν ἠμυνάμην ἐνστάς ('when *I stood up to him* and repelled him'), ἔβαλλέ με λίθοις: for the fig. sense, Thuc. 8. 69 § 2 ἦν τις ἐνιστῆται τοῖς ποιουμένοις. Hence in logic, ἔνστασις, *instantia*, 'objection' (cp. Isocr. or. 5 § 39, ἐνστῆναι τοῖς εἰρημένοις). In *Etym. M.* p. 625. 25 ἐνστάτης (quoted from this passage) is loosely explained as=ἀντιστάτης.

105 ἥδιστος, most welcome; cp. *El.* 929 κατ' οἶκον, ἡδὺς οὐδὲ μητρὶ δυσχερής.

108 κίον' ἑρκείου στέγης, lit., 'a pillar of the domestic roof.' As Ζεὺς ἑρκεῖος is the god of the household (*Ant.* 487 n.), ἑρκεῖος στέγη is a poetical phrase for the house. In such a phrase, στέγη could mean either (*a*) '*roof*,' or (*b*) generally, '*building*.' Here, it probably means 'roof'; as is suggested by the fact that, in Homer, ἕρκος sometimes denotes the enclosure of the αὐλή, open to the sky (*Od.* 22. 442, etc.): in using ἑρκεῖος, then, as='domestic,' the poet may have felt that στέγη, *tectum*, would make the sense clearer. This is also suggested by **κίον'**: see Eur. *H. F.* 1006, where the roof of the house falls in, breaking one of the κίονες (called also λάϊνοι ὀρθοστάται, *ib.* 979 f.) which supported it:—πρὸς κίονα | νῶτον πατάξας, ὃς πεσήμασι στέγης | διχορραγὴς ἔκειτο κρηπίδων ἔπι. Cp. also Aesch. *Ag.* 897 ὑψηλῆς στέγης | στῦλον ποδήρη ('of a lofty roof | A strong-based pillar'; Kennedy).—I now prefer this view to that which takes ἑρκεῖος στέγη as='the *building* of an *enclosure*'; *i.e.* an αὐλή, open to the sky, within the house;—the κίων being then one of the columns of a peristyle surrounding this court, as in the ἀνδρωνῖτις of an ordinary Greek dwelling.

δεθεὶς πρὸς κίον': the regular preparation for a flogging: cp. Aeschin. or. 1 § 59 δήσαντες πρὸς τὸν κίονα αὐτὸν...ἐμαστίγουν. Lysias fr. 52 § 4 πάλιν πρὸς τὸν κίονα αὐτὸν μαστιγοῦν δήσαντας. Hypereides *ap.* Pollux 3. 80. So Plaut. *Bacch.* 4. 7. 24 *abducite hunc intro atque astringite ad*

ΑΘ. τί δῆτα τὸν δύστηνον ἐργάσει κακόν;
ΑΙ. μάστιγι πρῶτον νῶτα φοινιχθεὶς θάνῃ. 110
ΑΘ. μὴ δῆτα τὸν δύστηνον ὧδέ γ' αἰκίσῃ.
ΑΙ. χαίρειν, Ἀθάνα, τἄλλ' ἐγώ σ' ἐφίεμαι·
κεῖνος δὲ τείσει τήνδε κοὐκ ἄλλην δίκην.
ΑΘ. σὺ δ' οὖν, ἐπειδὴ τέρψις ἥδε σοι τὸ δρᾶν,
χρῶ χειρί, φείδου μηδὲν ὧνπερ ἐννοεῖς. 115
ΑΙ. χωρῶ πρὸς ἔργον· τοῦτο σοὶ δ' ἐφίεμαι,
τοιάνδ' ἀεί μοι σύμμαχον παρεστάναι.
ΑΘ. ὁρᾷς, Ὀδυσσεῦ, τὴν θεῶν ἰσχὺν ὅση;
τούτου τίς ἄν σοι τἀνδρὸς ἢ προνούστερος,
ἢ δρᾶν ἀμείνων ηὑρέθη τὰ καίρια; 120
ΟΔ. ἐγὼ μὲν οὐδέν' οἶδ'· ἐποικτίρω δέ νιν
δύστηνον ἔμπας, καίπερ ὄντα δυσμενῆ,

109 ἐργάσει Brunck: ἐργάσῃ MSS., meant probably for the fut. **110** θάνῃ] Bothe and Meineke conj. φανῇ (as Mekler now reads): Dindorf, δαμῇ: Madvig, φθάνῃ: O. Hense, βαφῇ. **111** δύστηνον] Wolff conj. δείλαιον, to avoid repeating the word used in 109. Cp. cr.n. on 1000. **112** ἐγώ σ' ἐφίεμαι] ἔγωγέ σ' ἐφίεμαι L, with Γ and some others: whence Schneidewin conj. ἔγωγέ σ' εὔχομαι (noting that ἐφίεμαι recurs in 116). **113** τείσει] τίσει MSS. For the spelling, see comm. on *O. T.* 810. **114** ἥδε L, A, with most MSS., and Ald.: ὧδε Γ (Pal., T, etc.), and as a *v.l.* in Γ and others. **115** ἐννοεῖς] νοεῖς Γ.—In L the first

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columnam fortiter.—δεῖν **πρὸς κίονα** (properly, 'to *take and* bind to a pillar'), not **πρὸς κίονι**, was thus the usual phrase; but Artemidorus (*c.* 160 A.D.) *Oneirocr.* 1. 78 has προσδεθεὶς κίονι ἔλαβε πληγὰς πολλάς. Cp. 240.—κίων is masc. in Attic. Herodotus uses it in both genders (fem. 1. 92, masc. 4. 184). With Pindar it is always fem.; and usually so in the *Odyssey*, but not always; in *Od.* 8. 66, πρὸς κίονα μακρὸν ἐρείσας, the masc. has a metrical motive, but not in 19. 38, κίονες ὑψόσ' ἔχοντες.

109 ἐργάσει. In v. 107 she continued his sentence; here, feigning keener alarm, she interrupts it.—Nauck reads **ἐργάσῃ** (aor.), depending on πρὶν ἄν: which not only is weaker, but requires δήσας instead of δεθεὶς in 108.

110 πρὶν ἄν..φοινιχθεὶς θάνῃ. After θανεῖν γὰρ αὐτὸν οὔ τί πω θέλω (106), we should have had πρὶν ἂν φοινιχθῇ. But the emphasis on μάστιγι πρῶτον νῶτα φοινιχθεὶς serves to excuse the presence of θάνῃ,—added, for the sake of greater clearness, after the long interval. So in *Tr.* 1130 Hyllus says of Deianeira, τέθνηκεν, and then in 1133 Heracles, οἴμοι· πρὶν ὡς χρῆν σφ' ἐξ ἐμῆς θανεῖν χερός; where the stress on τῆς ἐμῆς similarly palliates the illogical form of the sentence.—**φοινιχθεὶς**: Eur. *Hec.* 153 φοινισσομένην αἵματι. Ar. *Ach.* 320 καταξαίνειν τὸν ἄνδρα τοῦτον εἰς φοινικίδα.

111 αἰκίσῃ: cp. *O. T.* 1153 μὴ δῆτα, πρὸς θεῶν, τὸν γέροντά μ' αἰκίσῃ.

112 χαίρειν..σ' ἐφίεμαι. It seems best to suppose that the constr. is ἐφίεμαι χαίρειν σε, 'It is my injunction that thou have thy will in all else.' Cp. *O. T.* 1054 f. ὄντιν' ἀρτίως | μολεῖν ἐφίεμεσθα: where the acc. similarly belongs to the inf. There is no example of ἐφίεμαί τινα (instead of τινι) ποιεῖν τι: though we find in *Tr.* 1221 τοσοῦτον δή σ' ἐπισκήπτω, like κελεύω τινά τι. Nor does the sense here require that σε should be the object of ἐφίεμαι.—Remark the objection to rendering ἐφίεμαι here 'I *desire*': when the verb has that sense, with an inf., its subject is the same as that of the inf.: *e.g. Phil.* 1315 ὧν δέ σου τυχεῖν ἐφίεμαι, | ἄκουσον. Further, the sense, 'enjoin,' 'command,' better suits the insane ὕβρις

ATH. The hapless man—what despite wilt thou do unto him?

AJ. —and have his back crimsoned with the scourge, ere he die.

ATH. Nay, do not torture the wretch so cruelly.

AJ. In all else, Athena, I say, have thy will; but *his* doom shall be none but this.

ATH. Nay, then, since it delights thee to do thus, hold not thy hand, abate no jot of thine intent.

AJ. I go to my work:—but thou, I charge thee, stand ever at my side as thou hast stood to-day! [*Exit* AJAX.

ATH. Seest thou, Odysseus, how great is the strength of the gods? Whom couldest thou have found more prudent than this man, or more valiant for the service of the time?

OD. I know none; and I pity him in his misery, for all that he is my foe,

corrector (S) has written in the marg., *γρ. ἐννέπεις.* **116** *τοῦτο σοὶ* (made from *σοί*) *δ' ἐφίεμαι* L. *τοῦτό σοι δ' ἐφίεμαι* Ald., and so most edd.: Bergk conj. *σοὶ δὲ τοῦτ' ἐφίεμαι.* Dindorf writes, *σοὶ δ' ἐφίεμαι, θεά*, with the approval of Nauck, who in his text, however, prints [*τοῦτο*] *σοὶ δ' ἐφίεμαι.* **118** *ὅσῃ*;] *ὅσῃι*; L. **120** *ηὑρέθη*] *εὑρέθη* MSS. See comm. on *O. T.* 68. **121** *ἐποικτίρω*] *ἐποικτείρω* MSS. For the spelling see comm. on *O. T.* 13. **122** *ἔμπης* MSS., and Ald.: *ἔμπας* Brunck and Heath, from schol. here, *Ἴωνες ἔμπης φασίν, Ἀττικοὶ δὲ ἔμπας καὶ ἔμπα.* Cp. 1338.

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of Ajax.—**χαίρειν..τἄλλα**, to have her pleasure, *i.e.*, to have her commands obeyed, in all other things: schol. *ἐφίεμαί σε εἰς τὰ ἄλλα κελεύειν μοι καὶ χαίρειν ὡς πειθομένου μου.*

114 f. σὺ δ' οὖν: for this use of *οὖν* with pron. and imperat., cp. 961: *O. T.* 669 *ὁ δ' οὖν ἴτω*: Ar. *Ach.* 185 *οἱ δ' ἐδίωκον κἀβόων.* | ΔΙ. *οἱ δ' οὖν βοώντων.*—**τέρψις ἥδε σοι τὸ δρᾶν**: the inf. (with art. added, as oft., *O. C.* 47 n.) is in apposition with *τέρψις ἥδε*: 'since this is thy pleasure,—even to do (thus).' Instead of *τέρψις σοι τὸ δρᾶν τόδε*, the defining pron. has been assimilated to *τέρψις*: cp. *Tr.* 483 *ἥμαρτον, εἴ τι τήνδ'* (instead of *τόδ'*) *ἁμαρτίαν λέγεις* (n.).

χρῶ χειρί, φείδου κ.τ.λ.: the asyndeton adds vigour to the command: cp. 811 *χωρῶμεν, ἐγκονῶμεν*: 844 *γεύεσθε, μὴ φείδεσθε*: 988 *ἰθ', ἐγκόνει, σύγκαμνε*: Eur. *Hec.* 1044 *ἄρασσε, φείδου μηδέν.*—**μηδὲν**, adv.: **ὧν**=*τούτων ἃ*: so Eur. *Med.* 400 *φείδου μηδὲν ὧν ἐπίστασαι.*

116 τοῦτο σοὶ δ' ἐφίεμαι. The emphasis on *τοῦτο* warrants the place of *δέ*, which often, indeed, comes third in a sentence, or even later; cp. 169: *O. T.* 485 *ὅ τι λέξω δ' ἀπορῶ*: Aesch. *P. V.* 399 *δακρυσίστακτον ἀπ' ὄσσων ῥαδινῶν δ' εἰβομένα ῥέος*: Eur. fr. 776 *δεινόν γε, τοῖς πλουτοῦσι τοῦτο δ' ἔμφυτον.*

118 ὁρᾷς..τὴν..ἰσχὺν ὅσῃ: cp. 103.—**τὴν θεῶν ἰσχύν**: for the absence of a second art., cp. 664 *ἡ βροτῶν παροιμία*: *Ant.* 10 *τῶν ἐχθρῶν κακά* (n.).

119 f. τίς ἂν ηὑρέθη, 'who could have been found?' the potential aor. indic. with *ἄν*: cp. *Ant.* 502 *πόθεν κλέος γ' ἂν εὐκλεέστερον | κατέσχον...*; Dem. or. 37 § 57 *πῶς ἂν..ἐγώ τί σε ἠδίκησα*;—**προνούστερος**. The Homeric Ajax, though not subtle in thought or speech, has robust good sense: as Hector says (*Il.* 7. 288), *Αἶαν, ἐπεί τοι δῶκε θεὸς μέγεθός τε βίην τε | καὶ πυυτήν.*—**δρᾶν..τὰ καίρια**: cp. Shakesp. *All's Well* 1. 2. 26 *He did look far | Into the service of the time, and was | Disciplèd of the bravest.*

121 f. ἐγὼ μὲν: *μὲν* merely explains the pron.: cp. 455, Xen. *Cyr.* 1. 4. 12 *ἐγὼ μὲν οὐκ οἶδα.* **ἔμπας**, followed by **καίπερ** and a participle; *Il.* 24. 523 *ἄλγεα δ' ἔμπης | ἐν θυμῷ κατακεῖσθαι ἐάσομεν, ἀχνύμενοί περ.* Cp. 563.

ὀθούνεκ' ἄτῃ συγκατέζευκται κακῇ,
οὐδὲν τὸ τούτου μᾶλλον ἢ τοὐμὸν σκοπῶν.
ὁρῶ γὰρ ἡμᾶς οὐδὲν ὄντας ἄλλο πλὴν
εἴδωλ', ὅσοιπερ ζῶμεν, ἢ κούφην σκιάν.
ΑΘ. τοιαῦτα τοίνυν εἰσορῶν ὑπέρκοπον
μηδέν ποτ' εἴπῃς αὐτὸς εἰς θεοὺς ἔπος,
μηδ' ὄγκον ἄρῃ μηδέν', εἴ τινος πλέον
ἢ χειρὶ βρίθεις ἢ μακροῦ πλούτου βάθει.
ὡς ἡμέρα κλίνει τε κἀνάγει πάλιν
ἅπαντα τἀνθρώπεια· τοὺς δὲ σώφρονας
θεοὶ φιλοῦσι καὶ στυγοῦσι τοὺς κακούς.

ΧΟΡΟΣ.

Τελαμώνιε παῖ, τῆς ἀμφιρύτου
Σαλαμῖνος ἔχων βάθρον ἀγχιάλου,

123 This v., suspected by L. Dindorf (*Thes.* i. 2. p. 2367) and Leeuwen (*Comment.* p. 119), is bracketed by Nauck.—ὀθούνεκ'] δθ' οὕνεκ' L, as usual. **126** εἴδωλ'] εἴδωλα· L. Cp. comm. on *Ant.* 1146. **127** In L the indication of the person (αθ) has been added by a later hand.—ὑπέρκοπον] ὑπέρκομπον r (as Γ). **129** ἄρῃ L, A, and others: ἄρῃς or ἄρῃς r. In Suidas, s.v. εἴδωλον, where vv. 125—133 are quoted, most MSS. have ἄρῃς, but Bernhardy cites ἄρη (*sic*) and αἴρῃ as variants. In

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123 **ἄτῃ συγκατέζευκται**: the more ordinary word would have been *συνέζευκται*, but metre has prompted the double compound, which recurs only in later Greek. The *κατά* adds the idea of a constraining force: cp. Plutarch *Camill.* 2 *τοὺς ἀγάμους λόγοις τε πείθοντα καὶ ζημίαις ἀπειλοῦντα συγκαταζεῦξαι* (*constrain into* marriage with) *ταῖς χηρευούσαις γυναιξί*. Eur. *Hipp.* 1389 *οἵᾳ ξυμφορᾷ συνεζύγης*. *Andr.* 98 *στερρόν τε τὸν ἐμὸν δαίμον' ᾧ συνεζύγην*.

124 **οὐδὲν τὸ τούτου** κ.τ.λ. The *σωφροσύνη* of Odysseus finds similar expression at 1365 (*καὶ γὰρ αὐτὸς ἐνθάδ' ἵξομαι*).

126 **εἴδωλ'..σκιάν**. As unreal as phantoms; as unsubstantial as shadows. Cp. fr. 12 *ἄνθρωπός ἐστι πνεῦμα καὶ σκιὰ μόνον*, | *εἴδωλον ἄλλως*.

128 **αὐτὸς**: as Ajax had done more than once (766—775).

129 **ὄγκον**, 'pomp,' *Tr.* 817. Cp. Shakesp. *Merch.* i. 1. 124 *showing a more swelling port* | *Than my faint means would grant continuance.*—**ἄρῃ**, 'take upon thee,' 'assume': subjunct. of 1st aor. *ἠράμην* (not of 2nd aor. *ἠρόμην*, which would have **ἄ**). The sense of *ἠράμην* is usu. 'to take up' or 'take upon one,' rarely 'to win,' which is the regular sense of *ἠρόμην*. See Appendix on 75.—**ἄρῃς** (from 1st aor. act. *ἦρα*) has inferior MS. authority, and is also less suitable in sense: it would mean, 'lift up,' 'exalt.'

130 **βρίθεις**, 'art weighty,' *i.e.* 'powerful': cp. Pind. *N.* 3. 40 *συγγενεῖ δέ τις εὐδοξίᾳ μέγα βρίθει*.—**μακροῦ**, extensive, 'large': cp. 825: *Tr.* 1217 *χάριν βραχεῖαν πρὸς μακροῖς ἄλλοις διδούς*.—**πλούτου βάθει**: cp. Tyrtaeus fr. 12. 6 *πλουτοίη δὲ Μίδεω καὶ Κινύρεω βάθιον* (so Camerarius: *μάλιον* G. M. Schmidt): Pind. *O.* 13. 63 *βαθὺν κλᾶρον* ('a rich domain'): Aesch. *Suppl.* 555 *βαθύπλουτον χθόνα* (referring to soil): Eur. fr. 453 *Εἰρήνα βαθύπλουτε*: Callim. *Cer.* 114 *τὸν βαθὺν οἶκον* ('opulent'): Aelian *V. H.* 3. 18 *ἐν εἰρήνῃ τε διάγειν καὶ πλούτῳ βαθεῖ*. Indeed, *βαθύς* could be said (like *παχύς*) of a rich *man*: Xen. *Oec.* 11. 10 *βαθεῖς τε καὶ ἐρρωμένους ἄνδρας*, 'men of substance and power.'—The feeble *v.l.* **βάρει** (cr. n.) was prompted by *βρίθεις*.

131 **ἡμέρα**: cp. 475: Pind. *P.* 8. 95 *ἐπάμεροι· τί δέ τις; τί δ' οὔ τις; σκιᾶς ὄναρ* | *ἄνθρωπος*.—**κλίνει**: the image is from depressing the scale of a balance:

because he is bound fast to a dread doom: I think of mine own lot no less than his. For I see that we are but phantoms, all we who live, or fleeting shadows.

ATH. Therefore, beholding such things, look that thine own lips never speak a haughty word against the gods, and assume no swelling port, if thou prevailest above another in prowess or by store of ample wealth. For a day can humble all human things, and a day can lift them up; but the wise of heart are loved of the gods, and the evil are abhorred.

Enter the CHORUS *of Salaminian Sailors, followers of Ajax.*

CH. Son of Telamon, thou whose wave-girt Salamis is firmly throned upon the sea,

Stobaeus also (*Flor.* 22. 20), where vv. 125—130 are quoted, ἄρης is the vulgate, and ἄρη (*sic*) a *v.l.*: see Gaisford's ed., vol. 1. p. 419. The Aldine has ἄρης, and this was the prevalent reading in the earlier editions, including those of Brunck and Hermann. **130** βρίθεις] Nauck conj. σωκεῖς.—βάθει L, with most MSS.; so too Suidas and Stobaeus (see on 129): βάρει r (including A, where βάθει is written above), and Ald. **131** ἡμέρα] Burges conj. ἦμαρ ἐν. **133** κακοὺς] Morstadt conj. ἄνους, which Seyffert adopts (preferring it to his own conj. κενούς). **135** ἀγχιάλου] Bothe and Thiersch conj. ἀγχίαλον.

Il. 19. 223 ἐπὴν κλίνῃσι τάλαντα | Ζεύς.—**κἀνάγει**: so *Ph.* 866 κἀνάγει κάρα. Cp. *Ant.* 1158 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει | τὸν εὐτυχοῦντα τόν τε δυστυχοῦντ' ἀεί. Eur. fr. 420 ὁρᾷς τυράννους διὰ μακρῶν ηὐξημένους | ὡς μικρὰ τὰ σφάλλοντα, καὶ μί' ἡμέρα | τὰ μὲν καθεῖλεν ὑψόθεν, τὰ δ' ἦρ' ἄνω.

133 κακούς (which has needlessly been suspected, cr. n.) is interpreted by vv. 127 ff., and more immediately by the contrast with τοὺς σώφρονας: it means those who, like Ajax, are led into δυσσέβεια by overweening self-reliance or pride.

134—200 Parodos, in two main parts, viz., (1) 134—171, the anapaestic marching-song, or parodos proper, sung by the Chorus as they enter; (2) 172—200, the lyric ode, sung after they have taken up their position in the orchestra.

This is the form of Parodos used by Aeschylus in the *Persae*, the *Supplices*, and the *Agamemnon*. Nearest to this early and simple form is that in which lyric strophes are intermingled with anapaestic systems. A parodos of the latter type is found in the *Prometheus Vinctus*, the *Antigone*, and the *Philoctetes*.

The anapaestic march consists here of 38 verses; in the Aeschylean *Supplices*, of 40. It is much longer in the *Persae* (64 vv.), and in the *Agamemnon* (63).

The Chorus of fifteen Salaminian sailors enter the orchestra from the spectator's right (as they come from their quarters in the Greek camp). They march in three files (στοῖχοι) of five men each. At the close of the anapaests (v. 171), they form themselves in three ranks (ζυγά) of five each, facing the proscenium.

It can scarcely be doubted that the anapaests were chanted by the whole Chorus, and not by the coryphaeus alone (see A. Müller, *Gr. Bühnenalterthümer*, p. 217, n. 2).

134 f. Τελαμώνιε παῖ: *Il.* 13. 67 Τελαμώνιον υἱόν. The followers of Ajax call upon him to come forth from his tent, —where, for some days previously, he had remained in sullen seclusion (194 f.), —and to refute this dire rumour of his onslaught on the cattle. Surely it is a malignant slander. Or is it possible that some angry deity has driven him to such a deed? Assuredly it is abhorrent from his own nature.

Σαλαμῖνος (defining gen.).. **βάθρον**, the pedestal, or firm seat, consisting of Salamis. The island itself is the βάθρον: this is clear from 859 f. ὦ γῆς ἱρὸν οἰκείας πέδον | Σαλαμῖνος, ὦ πατρῷον ἑστίας βάθρον. Just so in *Ph.* 1000, ἕως ἂν ᾖ μοι γῆς τόδ' αἰπεινὸν βάθρον, 'while I have this craggy Lemnos beneath my feet.'

τῆς ἀμφιρύτου Σαλαμῖνος.. ἀγχιάλου:

σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω·
σὲ δ' ὅταν πληγὴ Διὸς ἢ ζαμενὴς
λόγος ἐκ Δαναῶν κακόθρους ἐπιβῇ,
μέγαν ὄκνον ἔχω καὶ πεφόβημαι
πτηνῆς ὡς ὄμμα πελείας.
ὡς καὶ τῆς νῦν φθιμένης νυκτὸς
μεγάλοι θόρυβοι κατέχουσ' ἡμᾶς
ἐπὶ δυσκλείᾳ, σὲ τὸν ἱππομανῆ
λειμῶν' ἐπιβάντ' ὀλέσαι Δαναῶν
βοτὰ καὶ λείαν,
ἥπερ δορίληπτος ἔτ' ἦν λοιπή,
κτείνοντ' αἴθωνι σιδήρῳ.
τοιούσδε λόγους ψιθύρους πλάσσων
εἰς ὦτα φέρει πᾶσιν Ὀδυσσεύς,
καὶ σφόδρα πείθει. περὶ γὰρ σοῦ νῦν
εὔπειστα λέγει, καὶ πᾶς ὁ κλύων

137 πληγὴ Διὸς ἢ ζαμενὴς] Herwerden conj. ζαμενὴς πληγὴ Διὸς ἢ. **139** πεφόβημαι is rejected by Herwerden as a gloss; Nauck concurs, though he does not bracket the word. **142** θόρυβοι] In L the υ, which had been omitted, is added in a very small character above the line. **143—145** L divides the vv. thus:—ἐπὶ— | λειμῶν'— | βοτὰ καὶ λείαν. **143** ἱππομανῆ] Heath conj. ἱππόνομον (Blaydes ἱππονόμον, also

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for the place of the second epithet, see n. on *O. T.* 1199 τὰν γαμψώνυχα παρθένον | χρησμῳδόν. While **τῆς ἀμφιρύτου** would suggest to an Athenian the narrow strait, so familiar to his sight, which divides Salamis from the Attic mainland, the second epithet, **ἀγχιάλου**, would, as it were, turn his eyes seaward, inviting him to look forth from the shore of Salamis itself towards the Saronic Gulf. Each adjective lends a touch to the picture. This is thoroughly Greek. See, for instance, Eur. *I. A.* 164 ἕμολον ἀμφὶ παρακτίαν ψάμαθον Αὐλίδος ἐναλίας, the sandy *sea-shore* of Aulis *by the waves*: *Helen.* 400 ἐπ' οἶδμα πόντιον γλαυκῆς ἁλός,—where the blue expanse, the surge, and the depths beneath it (πόντιον) are all suggested.

ἀγχίαλος was properly said of a place *on the sea-coast* (*Il.* 2. 640 Χαλκίδα τ' ἀγχίαλον). In Aesch. *Pers.* 888 it is a mere general epithet for *islands* (Lemnos, Icaros, etc.). Here, in the Athenian poet's mind, it has its proper sense, for he is thinking of Salamis as a fringe of the Attic coast; and it is again the Athenian's point of view which interprets the true relation of ἀγχιάλου to ἀμφιρύτου.

ἔχων: cp. Pind. *N.* 4. 48 Αἴας Σαλαμῖν' ἔχει πατρῴαν.

136 σὲ μὲν εὖ πράσσοντ' ἐπιχαίρω: for the acc., expressing the object of joy, cp. *Ph.* 1314 ἤσθην πατέρα τὸν ἀμὸν εὐλογοῦντά σε: Eur. *Hipp.* 1339 τοὺς γὰρ εὐσεβεῖς θεοὶ | θνήσκοντας οὐ χαίρουσι: *Rhes.* 390 χαίρω δέ σ' εὐτυχοῦντα.

137 f. πληγὴ Διὸς (cp. 279), suggested by his long inaction (194 f.). Cp. *Il.* 12. 37 Διὸς μάστιγι δαμέντες.—**ζαμενὴς**, vehement; a word not found in *Il.* or *Od.*, but which occurs in *Hom. hymn. Merc.* (307), and is frequent with Pindar; thus fr. 231 τόλμα.. ζαμενής.—**λόγος.. κακόθρους**, like *Tr.* 791 δυσπάρευνον λέκτρον, *O. T.* 518 βίου..τοῦ μακραίωνος: cp. 709.—**ἐπιβῇ** with acc. is rare; but cp. *O. T.* 1299 τίς σ', ὦ τλῆμον, | προσέβη μανία; Eur. *Andr.* 491 ἔτι σε, πότνια, | μετατροπὰ τῶνδ' ἔπεισιν ἔργων.

139 f. πεφόβημαι, a form found in *Il.* 10. 510 (πεφοβημένος), and often in Attic prose; it is emphatic (= 'thoroughly scared').—**πτηνῆς** here suggests timorous

when thy fortunes are fair, I rejoice: but when the stroke of Zeus comes on thee, or the angry rumour of the Danai with noise of evil tongues, then I quake exceedingly and am sore afraid, like a winged dove with troubled eye.

And so, telling of the night now spent, loud murmurs beset us for our shame; telling how thou didst visit the meadow wild with steeds, and didst destroy the cattle of the Greeks, their spoil,—prizes of the spear which had not yet been shared,—slaying them with flashing sword.

Such are the whispered slanders that Odysseus breathes into all ears; and he wins large belief. For now the tale that he tells of thee is specious; and each hearer

ἱπποθερῆ, or ποιομανῆ): M. Schmidt, ὁπλομανῆ. **145** βοτὰ] βωτὰ L. **146** λοιπή] Herwerden conj. κοινή. **147** αἴθωνι] In L the ω has been pared down into ο: and the αι is very faint. Gloss above, λαμπρῷ. **148** λόγους ψιθύρους] L has the letters σ ψι in an erasure. **149** πᾶσιν Ὀδυσσεὺς A, with most MSS., and Ald.: πάντων ὀδυσσεὺς L (also as a *v.l.* in Pal.). Nauck writes πάντων Ὀδυσσεύς. **150—152** L divides these vv. as above; but Dindorf thus:—καὶ σφόδρα— | περὶ γὰρ— | καὶ πᾶς— | χαίρει μᾶλλον. **151** εὔπειστα L, A, with most MSS., and Ald.:

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flight; cp. *Il.* 5. 778 τρήρωσι πελειάσιν ἴθμαθ' ὁμοῖαι.—**ὄμμα πελείας**, since fear or anguish is seen in the eye; cp. *Tr.* 527 ἀμφινείκητον ὄμμα νύμφας (n.). *O. C.* 729 ὁρῶ τιν' ὑμᾶς ὀμμάτων εἰληφότας | φόβον νεωρῆ.

141 ff. τῆς νῦν φθιμένης νυκτὸς, thus placed at the beginning of the sentence, indicates the time to which the whole following statement refers. As the rumours began only at daylight, the reference is, in strictness, to the moment denoted by ἐπιβάντ'—ὀλέσαι.—**ἐπὶ δυσκλείᾳ**, *for, tending to*, our disgrace; cp. Her. 1. 68 ἐπὶ κακῷ, 4. 164 ἐπὶ διαφθορῇ.

144 τὸν ἱππομανῆ λειμῶν', the plain 'wild with horses,' *i.e.*, on which great numbers of horses (out at pasture) disport themselves. In *Il.* 20. 221 Erichthonius, son of Dardanus, is described as keeping great droves of horses on the moist meadow-lands near the lower spurs of Ida: τοῦ τρισχίλιαι ἵπποι ἔλος κάτα βουκολέοντο. Sophocles used the word καρπομανής (fr. 691), doubtless in a sense parallel with that of ὑλομανής, *i.e.* 'abounding in fruit': and the sense which he attached to λειμὼν ἱππομανής was probably λειμὼν ὃς μαίνεται ἵπποις rather than ἐν ᾧ ἵπποι μαίνονται. But the idea of *wild abundance* would naturally, in this case, be blended with that of the horses *frisking* or *galloping* in freedom on the plain. Hence the difference made by the verbal analysis which we prefer is not one which much affects the picture. —See Appendix.

145 ff. βοτὰ καὶ λείαν: a hendiadys, =βοτὰ δορίληπτα: cp. *El.* 36 ἀσπίδων τε καὶ στρατοῦ (=στρατοῦ ὡπλισμένου): Eur. *Bacch.* 919 Θήβας καὶ πόλισμ' ἑπτάστομον. We might, indeed, understand βοτὰ of the sheep, and λείαν of the oxen (cp. 53 n.): but that seems less fitting here. **λοιπή** = ἄδαστος. See on 53.—**αἴθωνι σιδήρῳ**, the Homeric phrase (*Il.* 4. 485, 7. 473, 20. 372). This epithet, 'flashing,' is given also to other objects of bright metal, as a λέβης or a τρίπους (*Il.* 9. 123, 24. 233).

148 f. ψιθύρους: Pind. *P.* 2. 75 οἷα ψιθύρων παλάμαις (the arts of slanderers) ἔπετ' αἰεὶ βροτῶν. (*Ep. Rom.* i. 30 ψιθυριστάς, καταλάλους.)

πᾶσιν Ὀδυσσεύς. L has πάντων ὀδυσσεύς, and it is possible that (as Nauck thinks) the poet wrote πάντων Ὀδυσεύς. (Euripides has that Homeric form in anapaests, *Hec.* 143 ἥξει δ' Ὀδυσεὺς ὅσον οὐκ ἤδη.) But it seems improbable, seeing that the short form occurs nowhere else in Sophocles, though he uses the name some twenty-five times. On the other hand, a transcriber might easily have written the gen. πάντων after ὦτα, by mistake for the less usual dative.

151 εὔπειστα has the best authority here, but is otherwise known only from

τοῦ λέξαντος χαίρει μᾶλλον
τοῖς σοῖς ἄχεσιν καθυβρίζων.
τῶν γὰρ μεγάλων ψυχῶν ἰεὶς
οὐκ ἂν ἁμάρτοις· κατὰ δ' ἄν τις ἐμοῦ
τοιαῦτα λέγων οὐκ ἂν πείθοι.
πρὸς γὰρ τὸν ἔχονθ' ὁ φθόνος ἕρπει.
καίτοι σμικροὶ μεγάλων χωρὶς
σφαλερὸν πύργου ῥῦμα πέλονται·
μετὰ γὰρ μεγάλων βαιὸς ἄριστ' ἂν
καὶ μέγας ὀρθοῖθ' ὑπὸ μικροτέρων.
ἀλλ' οὐ δυνατὸν τοὺς ἀνοήτους
τούτων γνώμας προδιδάσκειν.
ὑπὸ τοιούτων ἀνδρῶν θορυβεῖ,
χἠμεῖς οὐδὲν σθένομεν πρὸς ταῦτ'
ἀπαλέξασθαι σοῦ χωρίς, ἄναξ.
ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,

εὔπιστα r (Γ, Harl., Ien., etc.). The usual statement, that an early hand in L has *corrected* εὔπειστα to εὔπιστα, needs modification. The ει of εὔπειστα, written in the usual compendium q_{ι}, remains complete. But another hand has added a light upward stroke to the left limb of q, as if to indicate a tall ι. It looks as if the writer did not feel confidence enough to correct by erasure, but merely wished to make a suggestion. **152** τοῦ λέξαντος] Nauck brackets these words ; for which F. W. Schmidt would substitute τοῦδ' ἐξ ἀνδρός. **153** In L, the letters ῖσ of τοῖσ, and the circumflex of σοῖσ, are from a late hand. The 1st hand had written τὸ, but whether σοισ or σοῖσ', is not clear.

Aristotle. In *Eth. N.* 7. 10 (p. 1151 *b* 10) εὔπειστος, ὅταν τύχῃ, ἔσται ὁ ἐγκρατής, it means, 'easy to persuade,' as opp. to δύσπειστος. But in another place (Arist. περὶ ἀτόμων γραμμῶν, p. 969 *b* 22), the words εὔπειστον ὅτι ἀνάγκη κ.τ.λ. mean, 'it is easy to *show*,' etc. As we can say, πείθω τινά τι, it is natural that εὔπειστος should be capable of both senses. Here **εὔπειστα** will be, 'things of which it is easy to persuade the hearer.' It has more point than **εὔπιστα**, since it implies the skill of the calumniator. Cp. fr. 786 ταχεῖα πειθὼ τῶν κακῶν ὁδοιπορεῖ.

152 τοῦ λέξαντος, not, of course, Odysseus, but simply the man from whom ὁ κλύων heard the story. The slander *mobilitate viget, viresque acquirit eundo* (*Aen.* 4. 175). As it spreads and gains in strength, the spiteful joy of each new hearer is greater than that of his informant.

153 ἄχεσιν καθυβρίζων: for the dat., cp. Her. 1. 212 τριτημορίδι τοῦ στρατοῦ κατυβρίσας: Paus. 4. 27. 3 καθυβρίσαντες τῶν Διοσκούρων τῇ θυσίᾳ. Similarly Her. 3. 37 τῷ ἀγάλματι κατεγέλασε.

154 f. τῶν .. μεγάλων ψυχῶν, those διοτρεφεῖς βασιλεῖς like Ajax, who, in the true Homeric spirit, are conceived as μεγάθυμοι, μεγαλόψυχοι above common men.—**ἰεὶς** with gen., like other verbs of 'aiming at': *Ant.* 1034 τοξεύετ' ἀνδρὸς τοῦδε: Eur. *Cycl.* 51 ῥίψω πέτρον σου.—**ἁμάρτοις** (cr. n.), the original reading in L, seems better, as being simpler and clearer, than **ἁμάρτοι**, though τις could, of course, be easily supplied from the next clause.

κατὰ δ' ἄν τις ἐμοῦ: for the separation of κατὰ from its case, cp. 969.

157 τὸν ἔχονθ', the rich or great: Eur. *Suppl.* 240 οἱ δ' οὐκ ἔχοντες καὶ σπανίζοντες βίου .. | ἐς τοὺς ἔχοντας κέντρ' ἀφιᾶσιν κακά. So *Alc.* 57, etc.—**ὁ φθόνος**. Cp. Pind. *N.* 8. 22 (of φθόνος) ἅπτεται δ' ἐσλῶν ἀεί, χειρόνεσσι δ' οὐκ ἐρίζει. Trag. incert. frag. 547. 12 (ed. Nauck) πρὸς γὰρ τὸ

rejoices more than he who told, despitefully exulting in thy woes.

Yea, point thine arrow at a noble spirit, and thou shalt not miss; but should a man speak such things against me, he would win no faith. 'Tis on the powerful that envy creeps. Yet the small without the great can ill be trusted to guard the walls; lowly leagued with great will prosper best, great served by less.

But foolish men cannot be led to learn these truths. Even such are the men who rail against thee, and we are helpless to repel these charges, without thee, O king. Verily, when they have escaped thine eye,

154 ψυχῶν is suspected by Nauck.—After ἰεὶς the gloss λόγους stands in a few of the later MSS. (as Pal., Harl.). **155** ἀμάρτοις] In L the 1st hand wrote ἀμάρτοισ: the σ has, however, been effaced, not by erasure (nor, as Dindorf states, 'per lineolam'), but by a blot. Suidas s. v. κλύει has ἀμάρτοις. A, with the other MSS. and Ald., has ἁμάρτοι, as the schol. in L also read (ἰεὶς τις <οὐκ> ἂν ἁμάρτοι). **156** οὐκ ἂν] written οὐ κἂν in L. **159** σφαλερὸν] χαλεπὸν Suidas s.v. ῥῦμα. **161** ὀρθοῖθ'] L has the second θ in an erasure.—μικροτέρων L: σμικροτέρων r. **167** ἀπέδραν] L has ἀ in an erasure (from ἑ?).

λαμπρὸν ὁ φθόνος βιάζεται (λιάζεται Wecklein).

159 πύργου ῥῦμα, *protection*, garrison, for the city walls: *O. T.* 56 ὡς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς | ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω. For ῥύεσθαι, 'to defend,' said with ref. to a town, cp. *Il.* 6. 403 ἐρύετο Ἴλιον Ἕκτωρ: *O. T.* 72 τήνδε ῥυσαίμην πόλιν.—Not, 'tower of defence.'

160 f. μετὰ expresses *alliance*, and **ὑπό**, *service*; but there is no stress on the difference of relationships.—**ὀρθοῖθ'**, have a fair course, be prosperous: cp. *Ant.* 675 τῶν δ' ὀρθουμένων | σῴζει τὰ πολλὰ σώματ' ἡ πειθαρχία (n.).—Some suppose an allusion to building. The small stones, filling the interstices, keep the large stones in their places: Plat. *Legg.* p. 902 E οὐδὲ γὰρ ἄνευ σμικρῶν τοὺς μεγάλους φασὶν οἱ λιθολόγοι λίθους εὖ κεῖσθαι. 'Great without small Make a bad wall,' Donaldson, *New Crat.* § 455. The simple words do not warrant this fancy.

163 τούτων γνώμας, maxims, precepts, *concerning* these things. **προδιδάσκειν** properly implies *gradual* teaching (Plat. *Gorg.* p. 489 D, πραότερόν με προδίδασκε), and is fitting here because the truths are elementary.

164 ff. τοιούτων, 'so foolish,' referring to τοὺς ἀνοήτους: cp. 218, 251, 562, 929. —**ἀπαλέξασθαι**: this form is quoted by Hesychius from the poet's lost *Hipponoos* (Soph. fr. 282). In *O. T.* 171 ἀλέξεται is a fut.: which, like this aor., seems to come from a stem ἀλεκ rather than from ἀλεξ (whence the pres. ἀλέξω): see n. there.

167—171 ἀλλ' ὅτε γὰρ δὴ...πτήξειαν ἄφωνοι. The most probable account of this passage is that **δ'** should be inserted after αἰγυπιὸν in 169 (cr. n.). 'We can do nothing without thee;—*no* (we are helpless), *for*, when they have escaped thine eye, they chatter like flocking birds; *but* (δέ) terrified by the mighty vulture, perchance they will suddenly cower,' etc. Note these points:—

(1) **ἀλλὰ** prefaces a confirmation of the statement just made in a *negative* form (165 οὐδὲν σθένομεν): cp. *El.* 307 ἐν οὖν τοιούτοις οὔτε σωφρονεῖν, φίλαι, | οὔτ' εὐσεβεῖν πάρεστιν, ἀλλ' ἔν τοι κακοῖς | πολλή 'στ' ἀνάγκη κἀπιτηδεύειν κακά.

(2) **ἀλλὰ.. γὰρ** is elliptical; 'No (we can do nothing), *for*' etc.: cp. *El.* 223 ἀλλ' ἐν γὰρ δεινοῖς οὐ σχήσω κ.τ.λ., 'but (ye speak in vain), for' etc.: *Ant.* 155 ἀλλ' ὅδε γὰρ δὴ.. | χωρεῖ, 'but (let us cease), *for*' etc.

(3) The reading **μέγαν αἰγυπιὸν δ' ὑποδείσαντες**, which allows the words μέγαν αἰγυπιὸν to *begin* the clause describing the sudden discomfiture of the foes, gives those words a signal force and spirit. They become much tamer, if, deleting ὑποδείσαντες and the stop after ἀγέλαι, we

παταγοῦσιν ἅτε πτηνῶν ἀγέλαι·
μέγαν αἰγυπιὸν <δ'> ὑποδείσαντες
τάχ' ἂν ἐξαίφνης, εἰ σὺ φανείης, 170
σιγῇ πτήξειαν ἄφωνοι.

στρ. ἦ ῥά σε Ταυροπόλα Διὸς Ἄρτεμις,
2 ὦ μεγάλα φάτις, ὦ
3 μᾶτερ αἰσχύνας ἐμᾶς,
4 ὥρμασε πανδάμους ἐπὶ βοῦς ἀγελαίας, 175
5 ἦ πού τινος νίκας ἀκάρπωτον χάριν,

168 ἅτε A, with most MSS., and Ald.: in L it has been made from ἅπερ, which is in the lemma of the schol. **169** μέγαν αἰγυπιὸν ὑποδείσαντες MSS. (L ὑπο δείσαντες, another δ having been erased after ὑπο). G. Schneider conj. μέγαν αἰγυπιῶν. After αἰγυπιόν, Dawes adds δ': Heath, γ': Toup, σ'. Lobeck (ed. of 1809) transposed ὑποδείσαντες to a place after φανείης (as Seyffert does); but afterwards adopted the reading of Dawes. Dobree (*Adv.* II. p. 43) rejects ὑποδείσαντες as a gloss: and so Bergk, Nauck, Wecklein. **170** Hermann points thus, τάχ' ἂν ἐξαίφνης, εἰ:

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place a comma after αἰγυπιόν, and govern it by ἀποδρᾶσαι supplied from ἀπέδραν.

(4) This reading is confirmed by the fact that since ὑποδείσαντες refers to the foes of Ajax (and not, as the schol. took it, to the birds), there is a change from simile to metaphor: the 'vulture' is Ajax. This is quite in the manner of Sophoclean imagery: cp. n. on *Ant.* 117 ff.—For other views, see Appendix.

ὅτε..δὴ, epic, 'when now,' 'when at length,' *Od.* 2. 314 νῦν δ' ὅτε δὴ μέγας εἰμί.—ἀπέδραν, for ἀπέδρασαν (Thuc. 1. 128), like the poetical ἔβαν, ἔσταν, ἔτλαν, etc.—αἰγυπιόν, an Homeric image: *Od.* 22. 302 οἱ δ', ὥς τ' αἰγυπιοὶ γαμψώνυχες ἀγκυλοχεῖλαι | ἐξ ὀρέων ἐλθόντες ἐπ' ὀρνίθεσσι θόρωσι.—τάχ' ἂν can mean only 'perchance': we cannot take τάχα separately, as='swiftly'; ἐξαίφνης should be taken with πτήξειαν, notwithstanding Alcaeus fr. 27, which the poet clearly had in mind, ἔπταζον ὥστ' ὄρνιθες ὤκυν | αἰετον ἐξαπίνας φάνεντα.—σιγῇ πτήξειαν ἄφωνοι: σιγῇ implies motionless awe; cp. Pind. *P.* 4. 57 ἔπταξαν δ' ἀκίνητοι σιωπᾷ. Cp. too the Homeric ἀκὴν ἐγένοντο σιωπῇ.

172—200 The Chorus being now drawn up in the orchestra (134 n.), the lyric part of the Parodos begins. Strophe 172—182=antistr. 183—193: epode 194—200. For metres, see Metrical Analysis.

172 ἦ ῥά σε..; The Homeric ἦ ῥα is sometimes interrogative (*Il.* 7. 446), but occurs also where there is no question (12. 164 ἦ ῥά νυ). ἦ ῥα is interrogative in Pind. *P.* 9. 40, *I.* 7. 3: but not in *P.* 11. 38. This ἦ is not the contracted form of the *disjunctive* ἠέ (*Il.* 6. 378 f. ἠέ ...ἦ), which was not used in direct question.

The sailors ask whether Artemis or Ares can have driven Ajax to such a deed. In connection with their chief, the deities of hunting and war naturally occur to them. They do not think of Athena.

Ταυροπόλα=Ταυροπόλος: for the form, cp. Pind. *O.* 3. 26 Λατοῦς ἱπποσόα θυγάτηρ: Eur. *Ion* 1478 Γοργοφόνα. There were two cults of Artemis, originally quite distinct. (1) The Ταυροπόλος was a goddess who rules over bulls,—one of the numerous attributes of Artemis in her relation to wild animals: cp. αἰπόλος, ἱπποπόλος, οἰοπόλος. A Macedonian silver coin (from Amphipolis) shows her riding on a prancing bull, and carrying a torch in either hand. On another coin she appears (with the inscr. ΤΑΥΡΟΠΟΛΟΣ) carrying two torches, and with the horns of a bull growing out of her shoulders: these horns were meant to suggest the crescent moon. The cult of the Tauropolos was purely Greek, and had nothing fierce or cruel about it. (2) The cult of

they chatter like flocking birds: but, terrified by the mighty vulture, suddenly, perchance—if thou shouldst appear—they will cower still and dumb.

Was it the Tauric Artemis, child of Zeus, that drave thee— Strophe.
O dread rumour, parent of my shame!—against the herds of all our host,—in revenge, I ween, for a victory that had paid no tribute,

most edd. thus, *τάχ' ἄν, ἐξαίφνης εἰ.* There is no such comma in L, or in the Aldine; but L has a point, and Ald. a comma, after *φανείης.*

173 *μεγάλα*] Nauck conj. *μελέα.* **176** *ἤ πού τινος* Lobeck: *ἤ που* (*i.e. ἤπου*) *τινὸς* L, and Ald.—*ἀκάρπωτον* MSS.: T. Johnson (ed. 1705) conj. *ἀκαρπώτου*: Nauck writes *ἀκάρπωτος* (as = *μὴ καρπωσαμένη*). **178 f.** L divides the vv. thus: *ἤ ῥα— | ψευσθεῖσα...ἐλαφαβολίαις.—ψευσθεῖσ', ἀδώροις* Stephanus and Musgrave: *ψευσθεῖσα δώροις* MSS.—*ἐλαφαβολίαισ* L, made from *ἐλαφαβολείαισ*: *ἐλαφηβολίαις* A, and Ald.

Artemis Ταυρική (or Ταυρώ) had orgiastic elements; it was of Asiatic origin, and belonged to a primitive stage of nature-worship. The ritual was a bloody one, and in early times involved human sacrifice. This was the Artemis whose cult was said to have been brought to Brauron in Attica, from the Tauric Chersonese, by Iphigeneia and Orestes.

It is possible that Sophocles here was thinking *only* of the Ταυροπόλος proper, and names her simply because bulls had been among the victims of Ajax. On the other hand, the savage nature of the bloody onslaught might suggest that she was associated in his thought with the Ταυρική. Such an association occurs as early as Eur. *I. T.* 1457 where the Brauronian Artemis (*ἐπώνυμον γῆς Ταυρικῆς*, 1454) is called Ταυροπόλος. The dithyrambic poet Timotheus of Miletus (*c.* 400 B.C.) addressed the Ephesian Artemis as *μαινάδα, θυιάδα, φοιβάδα, λυσσάδα* (Bergk fr. 1). See Appendix.

Διὸς, (daughter) of Zeus: cp. 1302 *Λαομέδοντος.* But the art. (*ἡ*) is prefixed to *Διὸς* in 401, 450.

173 f. μεγάλα refers primarily to the *strength* and *loudness* of the popular rumour (198 f.); but also suggests dread or horror, as when impious words are called *μεγάλοι λόγοι* (*Ant.* 1350). Cp. 226 *ὁ μέγας μῦθος.*—**μάτερ αἰσχύνας ἐμᾶς**: as *πειθαρχία* is *τῆς εὐπραξίας μήτηρ* (Aesch. *Theb.* 224), etc. The boldness is somewhat like that of *O. T.* 157, *ὦ χρυσέας τέκνον Ἐλπίδος, ἄμβροτε Φάμα.*

175 πανδάμους..βοῦς, because they were still common property, *λεία ἅδαστος*: see on 54.

176 ff. ἤ που, 'I ween': a phrase frequent in this play; cp. 382, 622, 850, 1008: *Tr.* 846.—**νίκας τινὸς ἀκάρπωτον χάριν**, on account of some victory (given by her to Ajax) which brought her no *καρπός*, no reward; **ἤ ῥα..ψευσθεῖσα ἐνάρων**, *either*, it may be, because she was disappointed of spoils; **εἴτ' ἀδώροις ἐλαφαβολίαις**, *or* by reason of deer-slaying after which he made no *δῶρα* to her. The general cause, denoted by *νίκας.. χάριν*, is divided into two special cases; (1) a victory in *war*; (2) a victory in *hunting*. [This is simpler than to suppose that *νίκας..χάριν* refers to the withholding of a *public* offering,—which Ajax ought to have made on behalf of those who fought under his command; and that *ἐνάρων* refers to a private vow, which he had made on his own account. On this view, *three* different causes would be indicated; and *ἤ που* in 176 would be disjunctive,—'*either*, I ween,'—as it is in *Od.* 13. 234.]

νίκας ἀκάρπωτον χάριν = *νίκας..ἀκάρπώτου χάριν* (*Ant.* 793 f. *νεῖκος ἀνδρῶν ξύναιμον*): cp. Eur. *I. T.* 566 *κακῆς γυναικὸς χάριν ἄχαριν ἀπώλετο.* Plat. *Legg.* p. 853 D *ὧν δὴ χάριν οὐκ ἐπίχαριν λέγοιμ' ἂν..νόμον.* (Others take *χάριν* as acc. of respect with *ψευσθεῖσα*: 'disappointed *as to* the tribute,' etc.)—**ἤ ῥα**: the *disjunctive* *ἤ* (or *ἤ* = *ἠέ*) is rarely thus followed by *ῥα.* (Cp. 172 n.) For **ἤ...εἴτε**, cp. Eur. *Alc.* 114 *ἤ Λυκίας | εἴτ' ἐπὶ τὰς ἀνύδρους | Ἀμμωνίδας ἔδρας.*—**κλυτῶν**: cp. the Homeric *κλυτὰ τεύχεα.*—**ψευσθεῖσα** with gen.: cp. 1382: *Tr.* 712 *εἴ τι μὴ ψευσθήσομαι | γνώμης.*

6 ἦ ῥα κλυτῶν ἐνάρων ψευσθεῖσ', ἀδώροις
7 εἴτ' ἐλαφαβολίαις;
8 ἢ χαλκοθώραξ *μή τιν' Ἐνυάλιος
9 μομφὰν ἔχων ξυνοῦ δορὸς ἐννυχίοις 180
10 μαχαναῖς ἐτείσατο λώβαν;

ἀντ. οὔ ποτε γὰρ φρενόθεν γ' ἐπ' ἀριστερά, 183
2 παῖ Τελαμῶνος, ἔβας
3 τόσσον ἐν ποίμναις πίτνων· 185
4 ἤκοι γὰρ ἂν θεία νόσος· ἀλλ' ἀπερύκοι
5 καὶ Ζεὺς κακὰν καὶ Φοῖβος Ἀργείων φάτιν.

—Nauck, retaining the MS. δώροις, reads the gen. ἐλαφαβολίας. **179** ἢ χαλκοθώραξ ἤ τιν' MSS. (ἤ τιν' made from ἢ τιν', L, which has τιν' in an erasure, perh. from την. A few of the later MSS. have ἢ τίν'.) For ἤ τιν' Schneidewin conj. ἦ τιν': Elmsley, εἴ τιν': Johnson, ἤντιν' (=ἠντιναοῦν): Musgrave, μή τιν': Bergk οἵ (dat. sing.) τιν': Reiske, σοί τιν': Wecklein, λῆστιν (governed by μομφὰν ἔχων=μεμφόμενος).

ἀδώροις..ἐλαφαβολίαις: for the causal dat., cp. *Tr.* 1127 τοῖς γε πρόσθεν ἡμαρτημένοις (n.). Those who retain the MS. reading **δώροις** understand: 'deceived either *by gifts* of spoils (promised, but not given), or in regard to slaying of deer.' (Nauck, reading the genitive ἐλαφαβολίας, takes δώροις with that also.) But this is awkward. And, in support of **ἀδώροις**, it should be noted that Sophocles elsewhere also has co-ordinated a causal dat. with a partic. (or adj.) of causal force, like ψευσθεῖσα here. See *Tr.* 239 ΔΗ. εὐκταῖα φαίνων, ἢ 'πὸ μαντείας τινός; ΛΙ. εὐχαῖς ('for a vow'). *O. C.* 333 ΟΙ. πότερα πόθοισι; ΙΣ. καὶ λόγων γ' αὐτάγγελος.

ἐλαφαβολίαις: Artemis the huntress ('Αγροτέρα) was especially 'Ελαφηβόλος: see on *O. C.* 1092 f., and cp. *Tr.* 213 Ἄρτεμιν Ὀρτυγίαν ἐλαφαβόλον.

The causes here conjectured for her wrath remind us of her anger with Oeneus, who had failed to render first-fruits at harvest-tide (*Il.* 9. 534 χωσαμένη, ὅ οἱ οὔ τι θαλύσια γουνῷ ἄλωῆς | Οἰνεὺς ῥέξ'). Cp. Eur. *Hipp.* 147 where the Chorus suggest that the Cretan Dictynna may be wroth with Phaedra, as ἀνίερος ἀθύτων πελάνων (for having failed to make holy offerings of honey-cakes).

179 ἢ..*μή..; The reading of the MSS., ἢ χαλκοθώραξ ἤ τιν' Ἐνυάλιος, was explained by supposing that χαλκοθώραξ meant Ares, as distinguished from Enyalios (so the schol. here). How the second ἢ should be corrected, is uncertain. (1) In favour of **μή**, it may be noted that the interrogative μή is often followed, as here, by τις, and that its tone of tentative suggestion is just in place. Cp. *Od.* 9. 405 f. ἦ μή τίς σεο μῆλα βροτῶν ἀέκοντος ἐλαύνει; | ἦ μή τίς σ' αὐτὸν κτείνει δόλῳ ἠὲ βίηφι; *O. C.* 1502 μή τις Διὸς κεραυνός, ἤ τις ὀμβρία | χάλαζ' ἐπιρράξασα; (2) Another possibility is **δή**, as='then' (to make a last guess). (3) **σοί** would be fitting, indeed, but would require us to suppose that the second ἤ in the MSS. is an inadvertent repetition of the first, not a corruption of some word like itself. (4) **εἴ** has also been suggested. But the implied construction, μομφὰν ἔχων, εἴ τιν' (εἶχεν), would be too harsh. (5) **ἦ** is condemned by the fact that with Sophocles this interrogative ἦ regularly stands first in its clause; only a vocative sometimes precedes it: see on *Ant.* 1281.

Ἐνυάλιος is in the *Iliad* either the War-god (2. 651), seemingly identical with Ares, or an epithet of Ares (17. 211 Ἄρηος | δεινὸς ἐνυάλιος). Like Ἐνυώ, the word is of uncertain (possibly Thracian) origin. The mention of this deity has a two-fold fitness here; (1) on account of the reference in 178 to Artemis Agrotera; for, acc. to Pollux 8. 91, the Athenian Polemarch made annual offerings Ἀρτέμιδι Ἀγροτέρᾳ καὶ τῷ Ἐνυαλίῳ: (2) because in the island-home of Ajax there was a

whether it was that she had been disappointed of glorious spoil, or because a stag had been slain without a thank-offering? Or can it have been the mail-clad Lord of War that was wroth for dishonour to his aiding spear, and took vengeance by nightly wiles?

Never of thine own heart, son of Telamon, wouldst thou have gone so far astray as to fall upon the flocks. Yea, when the gods send madness, it must come; but may Zeus and Phoebus avert the evil rumour of the Greeks! Antistrophe.

180 f. *μομφὰν*] *μορφὰν* Ald.—*δορὸς*] *δδρὸσ* L. The letters after *δ*, and the words *ἐννυχίοισ μαχαναῖσ*, are in the writing of the first corrector, S: there was an erasure, extending from *ρ* to the *χ* of *ἐννυχίοισ*.—*μαχαναῖς* most MSS., and Ald.: *μηχαναῖς* Aug. c, and so Wolff. **185** *τόσσον* L: *τόσον* A, etc., and Ald.: Morstadt conj. *τόσσ' ἂν*: Wecklein writes *αὐτὸς*.—*ποίμναις* Triclinius (T): *ποίμναισι* L, with most MSS., and Ald.—*πίτνῶν* L (the circumflex from a later hand): *πιτνῶν* r, and Ald.

ἱερόν of Enyalios, founded by Solon to commemorate the victory by which Athens wrested Salamis from the Megarians (Plut. *Sol.* 9). Further, Enyalios is here supposed to have helped Ajax; whereas Ares usually favoured the Trojans (cp. *Il.* 20. 38). As to the Attic relationship between the two deities, see Appendix.

180 f. μομφὰν ἔχων = *μεμφόμενος*: Eur. *Or.* 1069 *ἐν μὲν πρῶτά σοι μομφὴν ἔχω*: so Aesch. *P. V.* 445 *μέμψιν οὔτιν' ἀνθρώποις ἔχων*.—**ξυνοῦ δορὸς**, causal gen.: cp. 41 n., and *Il.* 1. 93 *οὔτ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται οὔθ' ἑκατόμβης*. **ξυνοῦ** here = 'making common cause with him,' 'allied'; cp. Eur. *Tro.* 58 *πρὸς σὴν ἀφῖγμαι δύναμιν, ὡς κοινὴν λάβω*. (The word may have been suggested by *Il.* 18. 309 *ξυνὸς Ἐνυάλιος*, though there the sense is, 'The war-god is impartial.') —**ἐννυχίοις μαχαναῖς**, by devices against Ajax in the night,—*i.e.*, by impelling him to the nocturnal onslaught.—This seems to be the only instance in Tragedy (except Aesch. *Theb.* 132 *μαχανᾷ*) where the Doric form of a word from the st. *μηχαν* has good support from our MSS. But this fact does not warrant G. Wolff's view that the form in *η* was alone used by the tragic dramatists.—**ἐτείσατο**, not *ἐτίσατο*, was the Attic spelling in the poet's age: see Meisterhans, *Gramm. Att. Inschr.*, § 43.

183 ff. φρενόθεν γ', by the prompting of thine own mind,—if it had not been deranged by some god. Schol. *οἴκοθεν* (=in virtue of *thine own* qualities), *ἀπὸ οἰκείας γνώσεως*. The emphasis given by **γε** shows that this is the meaning.—Not *ἐπ' ἀριστερὰ φρενόθεν* (as = *φρενῶν*), 'to the leftward of thy mind': nor, 'went from good sense (= *ἀπὸ φρενῶν*) into folly.'

ἐπ' ἀριστερὰ.. ἔβας, deviating from the right course: Aesch. *P. V.* 883 *ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ*. Theognetus (a poet of the New Comedy), *Φάσμα* fr. 1. 7 *ἐπαρίστερ' ἔμαθες, ὦ πονηρέ, γράμματα* (*i.e.*, 'to your misfortune'). Schneid. cp. Ennius *Annales* 208 *Quo vobis mentes, rectae quae stare solebant | Antehac, dementes sese flexere viai?*

τόσσον: the only example, except Aesch. *Ag.* 140, of this form in Tragedy. —**πίτνων**, instead of *ὥστε πίτνειν*: cp. *Ant.* 752 *ἢ κἀπατειλῶν ὧδ' ἐπεξέρχει θρασύς*; ('doth thy boldness run to open threats?')

186 f. ἥκοι γὰρ ἄν, 'will' (or 'must') 'come': cp. 88 *μένοιμ' ἄν*. The **γὰρ** here refers to a thought implied in the last sentence:—'You would never have done this thing of your own nature; (and if you have done it *in madness*, that proves nothing against your nature,) *for* heaven-sent madness cannot be helped; only, may the gods avert the evil rumour!'—*i.e.*, 'may it prove to be false.'

From verse 172 down to this point, the Chorus have been asking whether the rumour can be true. Now they pass to the alternative:—'But if it is untrue, then up and refute it.'

Ζεὺς...Φοῖβος. Both gods are averters of evil, *ἀλεξίκακοι*, *ἀποτρόπαιοι*. But Zeus is invoked with especial fitness as being the source of mysterious voices and rumours (*Il.* 8. 250 *ἔνθα πανομφαίῳ Ζηνὶ ῥέζεσκον Ἀχαιοί*).

εἰ δ' ὑποβαλλόμενοι κλέπτουσι μύθους
οἱ μεγάλοι βασιλῆς,
ἦ τᾶς ἀσώτου Σισυφιδᾶν γενεᾶς, 190
μή, μή †μ', ἄναξ, ἔθ' ὧδ' ἐφάλοις κλισίαις
ὄμμ' ἔχων κακὰν φάτιν ἄρῃ.

ἐπ. ἀλλ' ἄνα ἐξ ἑδράνων, ὅπου μακραίωνι
στηρίζει ποτὲ τᾷδ' ἀγωνίῳ σχολᾷ
ἄταν οὐρανίαν φλέγων. 195
ἐχθρῶν δ' ὕβρις ὧδ' ἀτάρβητα
ὁρμᾶται ἐν εὐανέμοις βάσσαις,

188—193 L divides the vv. thus:—*εἰ δ' ὑποβαλλόμενοι* | *κλέπτουσι*— | *ἦ τᾶσ*— | *μὴ μή μ' ἄναξ* | *ἔθ' ὧδ' ἐφάλοισ*— | *κακὰν φάτιν ἄρῃ*. **189** *βασιλεῖσ* L, made from *βασιλῆσ*. **190** *ἦ τᾶς*] Morstadt conj. *χὼ τᾶς*.—**Σισυφιδᾶν** MSS., and Ald.: **Σισυφιδῶν** Suidas ss. vv. *ἀσωτία* and *Σίσυφος*, and Eustath. p. 384. 6. The schol. in L, *γρ.* **Σισυφίδα**, meaning the nomin.; whether he took this to be an Aeolic nom. (as Lobeck suggests), or wrote **Σισυφίδας**. Hartung places **Σισυφίδας** in the text; and so Nauck and Wecklein. **191** *μὴ μή μ' ἄναξ ἔθ' ὧδ'* MSS., and Ald.: schol. in L, *μὴ μή μ' ἄναξ· τὸ πλῆρες μὴ μή μοι* (repeated by Suidas s. v. *μὴ μή*). Wilamowitz-Möllendorff

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188 f. ὑποβαλλόμενοι. The midd. *ὑποβάλλεσθαι* (*παιδίον*) was said of a woman who 'secretly put to her breast' the child of another, and passed it off as her own: Ar. *Thesm.* 564 *τῆς δούλης τεκούσης ἄρρεν, εἶτα σαυτῇ | τοῦθ' ὑπεβάλου, τὸ σὸν δὲ θυγάτριον παρῆκας αὐτῇ*. Cp. below, 481. Hence the metaphor here,—'falsely suggesting' stories, *laying to thy charge* things which thou hast not done.

κλέπτουσι μύθους, tell crafty tales: cp. 1137: *Ph.* 57 *τόδ' οὐχὶ κλεπτέον*, 'this must not be represented falsely': *El.* 37 *κλέψαι..σφαγάς*, *i.e.* to effect by stealth. Also *ib.* 56 *λόγῳ κλέπτοντες*. The participle **ὑποβαλλόμενοι** closely coheres with **κλέπτουσι**, and **μύθους** depends on both. —**οἱ μεγάλοι βασιλῆς**, the Atreidae. For the nom. in *-ῆς*, cp. *El.* 690 *βραβῆς* (n.).

190 ἦ τᾶς κ.τ.λ.: supply *βασιλῆς* (or *-εὺς*) from the last clause.—**ἀσώτου**, profligate, worthless.—**Σισυφιδᾶν**. Anticleia, the mother of Odysseus, was said to have been with child by Sisyphus when she married Laertes: hence *Ph.* 417 *οὐμπολητὸς Σισύφου Λαερτίῳ*, the son of Sisyphus, bought (with *ἕδνα*) by Laertes: see n. there, and on *Ph.* 625.

191 f. μή, μή μ', ἄναξ. If **μ'** be sound, it can be only the acc.: an elision of *μοι* is impossible (see *O. C.* 1436, n. in Appendix). And *με* could be explained only as depending on the phrase **κακὰν φάτιν ἄρῃ**, as meaning, 'win an evil repute, to my injury' (*μή με διαβάλῃς, αὐτὸς διαβαλλόμενος*): cp. *El.* 123 ff. *τάκεις..οἰμωγὰν ..'Αγαμέμνονα*. But this is certainly forced; and, though the Chorus afterwards speak of themselves as involved in their chief's peril (252 ff.), that thought is less fitting here.

The simplest remedy is that which is proposed by Prof. v. Wilamowitz-Möllendorff (cr. n.), who, referring to the hiatus after *ἄνα* in 193, would here omit **μ'**. The syllables *μή, μή μ'* answer metrically to *μομφὰν* in 180, and we should thus have to suppose that **μή, μή, ἄναξ** represents – – ⏑ –. Such an hiatus seems a very doubtful one for tragic lyrics: otherwise the suggestion would be welcome, as *μή, μή* is supported by *O. C.* 210 *μή, μή μ' ἀνέρῃ*. Morstadt's remedy, **μὴ μηκέθ', ὦναξ**, (instead of *μή, μή μ', ἄναξ, ἔθ'*,) has found much favour, and is satisfactory in itself; but it does not account for the origin of the vulgate.

κλισίαις ὄμμ' ἔχων. The sense required is, 'keeping thy face hidden in the tent': so that *κλισίαις* is a locative dat. The adv. **ὧδ'** helps to suggest the idea of 'hidden.' The objections to the version, 'keeping thine eyes fixed *on* the tents,' are, (1) that *ἔχων* could not well stand for *ἐπέχων*, and (2) that the seclusion of Ajax

And if the great chiefs charge thee falsely in the furtive rumours which they spread, or sons of the wicked line of Sisyphus, forbear, O my king, forbear to win me an evil name, by still keeping thy face thus hidden in the tent by the sea.

Nay, up from thy seat, wheresoever thou art brooding in this pause of many days from battle, making the flame of mischief blaze up to heaven! But the insolence of thy foes goes abroad without fear in the breezy glens, Epode.

(*Hermes* vol. XVIII. p. 217 n.) would delete *μ'*, and assume hiatus (cp. 193). Morstadt conj. *μὴ μηκέθ'*, *ὦναξ*, *ὧδ'*: and so read Blaydes, Nauck, and Wecklein. Paley writes *μή μοί γ'* (a conj. of Blaydes). **192** *ὄμμ' ἔχων*] Reiske conj. *ἐμμένων*. **193** *ἀλλ' ἄνα*] Nauck conj. *ἄνστα δ'*.—*μακραίωνι*] Neue conj. *μακραίων*: Herwerden, *μακρᾷ λίαν*. **194** *ποτὲ*] Ritschl conj. *ποτι*, which is received by Nauck, Wecklein, and Bellermann. Morstadt, *πόδα*. **196 f.** *ἐχθρῶν δ' ὕβρις ὧδ' ἀτάρβητα | ὁρμᾶτ' ἐν εὐανέμοις βάσσαις* most MSS., and Ald. (L has *ἀτάρβητα* made from *ἀταρβῆτα*, and *ὁρμάτ'*). A corrupt *v. l. ἐν δ' ἀνέμοις*, for *εὐανέμοις*, is found in A and Pal. Suidas (s. v. *ἀτάρβητος*), *ἐχθρῶν δ' ὕβρις ἀταρβήτως ὁρμᾷ* (omitting *ὧδ'*). So, too, Zonaras I. 338. For *ὁρμᾶτ'*, Triclinius wrote *ὁρμᾶται*. Hermann writes *ὧδ' ἀταρβήτα* (nom. fem.) | *ὁρμᾶται*: Dindorf (omitting *ὧδ'*), *ἀτάρβητος | ὁρμᾶται*, and so Nauck and Blaydes. Gleditsch, *ἀτάρβητ' ὁρμᾶται*. Wecklein (*Ars Soph. em.* p. 70) conj. *ὁρμᾷ τ'*, proposing to supply *ἐστίν* with *ἀταρβήτα* or *ἀτάρβητος*.

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within his tent is not then expressed.—**ἄρῃ** with **α** (=*λώβαν* in 181), from *ἠράμην*: cp. 129, and see Appendix on 75.

193 f. ἄνα, the prep., with anastrophe, as=*ἀνάστηθι*: the hiatus as in *Il.* 9. 247 *ἀλλ' ἄνα, εἰ μέμονάς γε*.—**ὅπου ..ποτέ**, 'wheresoever,' *i.e.* in whatever spot within the dwelling. The change of **ποτὲ** to **ποτι** (on which see *Tr.* 1214 n.) introduces a strange phrase, *στηρίζει πρὸς σχολῇ*. The simple dat. (of circumstance) is clearly right.

ἀγωνίῳ σχολᾷ seems to mean, 'battle-pause,' *i.e.*, rest from battle. Other explanations are: (1) *σχολή* which causes an *ἀγών* (*discrimen*); because, while Ajax rests, *his foes* are perilously active. Now, if the Chorus assumed that *Ajax*, while absent from battle, had been employed in other effort, then, indeed, they might call his rest *ἀγώνιος σχολή*, 'a strenuous rest,' like *otium negotiosum*. But it seems impossible that *ἀγώνιος σχολή* should mean merely, his 'perilous' or 'critical' rest,—made so by the acts of others.

195 ἅταν οὐρανίαν φλέγων, 'kindling a flame of ruin high as heaven,' Whitelaw. Cp. Aesch. *Suppl.* 808 *ἴϋζε δ' ὀμφὰν οὐρανίαν=οὐρανομήκη*: and see n. on *Ant.* 418. This is more forcible here than, 'inflaming the *heaven-sent* plague' (=*θείαν*: cp. 186).

196 f. ἀτάρβητα, neut. pl. as adverb. I keep this, the reading of the MSS., as Wecklein and Bellermann do. Dindorf strikes out **ὧδ'** (unwarrantably), and writes **ἀτάρβητος**. In an epode, the strophic test is absent, and the logaoedic metre admits of Dindorf's reading. There is, however, a point in favour of **ἀτάρβητα** which deserves to be noted; viz., that the adverbial neut. pl., though it has no special relation to verbs of *motion*, is, in fact, very often joined with such verbs; and that the phrase **ἀτάρβητα ὁρμᾶται** is therefore thoroughly consonant with poetical usage. See (*e.g.*) *O. T.* 883 *ὑπέροπτα πορεύεται*: *O. C.* 1695 *οὕτοι κατάμεμπτ' ἔβητον*: *Il.* 17. 75 *ἀκίχητα διώκων | ἵππους*: Pind. *O.* 7. 45 *βαίνει..ἀτέκμαρτα*: Eur. *Ph.* 1740 *ἀπαρθένευτ' ἀλωμένα*: *Bacch.* 435 *οὐδ' ἄκρανθ' ὡρμήσαμεν*. For the hiatus at the end of the verse, cp. 425 *χθονὸς μολόντ' ἀπὸ | Ἑλλανίδος*.

εὐανέμοις, with **ᾰ** (not **ᾱ**, as if Doric for *εὐηνέμοις*): so probably in fr. 342 *εὐανέμου λίμνας*. Cp. *Od.* 19. 432 *πτύχας ἠνεμοέσσας*.—**βάσσαις**: *O. C.* 673 *χλωραῖς ὑπὸ βάσσαις* (n.): *Il.* 21. 449 *Ἴδης ἐν κνημοῖσι πολυπτύχου ὑληέσσης*.

πάντων καγχαζόντων
γλώσσαις βαρυάλγητα·
ἐμοὶ δ' ἄχος ἕστακεν. 200

ΤΕΚΜΗΣΣΑ.

ναὸς ἀρωγοὶ τῆς Αἴαντος,
γενεᾶς χθονίων ἀπ' Ἐρεχθειδᾶν,
ἔχομεν στοναχὰς οἱ κηδόμενοι
τοῦ Τελαμῶνος τηλόθεν οἴκου.
νῦν γὰρ ὁ δεινὸς μέγας ὠμοκρατὴς 205
Αἴας θολερῷ
κεῖται χειμῶνι νοσήσας.
ΧΟ. τί δ' ἐνήλλακται τῆς ἡμερίας
νυξ ἥδε βάρος;

198 f. πάντων καγχαζόντων γλώσσαισ | βαρυάλγητ' L (καγχαζόντων made from κακχαζόντων by a late hand). So most MSS., and Ald. The only variants are βακχαζόντων Γ (which Campb. inadvertently ascribes to L also), καγχλαζόντων Aug. c, καχαζόντων Liv. a: and (for βαρυάλγητ') βαρυάλγητα Aug. b.—Dindorf writes, ἀπάντων καχαζόντων | γλώσσαις βαρυαλγήτως. **200** ἄχος] Nauck writes ἄλγος.—ἕστακεν L: ἕστακε A, and Ald.: ἕστηκεν r. **202** γενεᾶς]

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198 f. **καγχαζόντων.** Dindorf writes **καχαζόντων**, on the ground that the form καγχάζω was not Attic. (His further change of πάντων into ἀπάντων is merely for the sake of equalising this v. with 197 f.) The main facts are these. 1. Aristophanes uses καχάζων once (*Eccl.* 849), and also the noun καχασμῶν (*Nub.* 1073). 2. It is true that καγχάζω cannot be proved by metre from any verse earlier than that of Babrius (100. 8 καγχάσας), and Paulus Silentiarius (6th cent.) in *Anth. Pal.* 6. 74. 3 (καγχάζουσα). 3. On the other hand the MSS. have ἀνεκάγχασε in Plat. *Rep.* 337 A, and ἀνακαγχάσας in *Euthyd.* 300 D; forms, be it noted, which carry their own commendation, since, in the compound with ἀνά, the nasal (γ before χ) makes pronunciation easier. 4. Lastly, there is the analogy of the Homeric καγχαλάω. Surely, then, there is no reason to doubt that Sophocles could have used καγχάζω if he found it metrically convenient.

βαρυάλγητα. I follow the MSS. in leaving the hiatus (cp. 196), which here has the special justification of a pause, making it needless to write βαρυαλγήτως with Dindorf. That the scholiast in L, like the MSS., had the neut. pl., appears from his paraphrase, βαρέα καὶ ἀλγεινά. Some editors prefer to write **βαρυάλγητ'**, which is also metrically possible. The sense is, '*fraught with* heavy pain' to *us*; the ἄλγος is not the bitter indignation felt by the Greeks. The word occurs only here: and βαρυαλγής is post-classical. —**ἕστακεν**, 'stands fixed': cp. 1084.

201—595 The first ἐπεισόδιον falls into two principal parts. In the first (201—332), the hero's plight is made clear by the exchange of tidings between Tecmessa and the Chorus, each learning what the other has to tell. In the second part (333—595), Ajax himself speaks with the Chorus and Tecmessa; his words foreshadow a resolve to die. The first part opens with a kommos between the Chorus and Tecmessa (201—262); the second, with a kommos between the Chorus and Ajax (348—429).

201 **ναὸς ἀρωγοί**, *i.e.*, rendering service in it; Ajax addresses them as γένος ναΐας ἀρωγὸν τέχνας (356). The *Iliad* (2. 557) assigns twelve ships to Ajax.

202 **γενεᾶς**: for the gen., cp. Plat. *Prot.* 316 B Ἀπολλοδώρου υἱός, οἰκίας μεγάλης.—**χθονίων ἀπ' Ἐρεχθειδᾶν**: for ἀπὸ with ref. to descent, cp. *Ant.* 193 παίδων τῶν ἀπ' Οἰδίπου.

Erechtheus, ὁ γηγενής (Her. 8. 55), 'whom Earth, the grain-giver, brought

while all men mock with taunts most grievous; and my sorrow passes not away.

Enter TECMESSA.

TE. Mariners of Ajax, of the race that springs from the Erechtheidae, sons of the soil,—mourning is our portion who care for the house of Telamon afar. Ajax, our dread lord of rugged might, now lies stricken with a storm that darkens the soul.

CH. And what is the heavy change from the fortune of yesterday which this night hath brought forth?

Reiske conj. *γενεὰ*: Blaydes, *γενέθλα*: Seyffert, *γενεᾷ*.—*ἐρεχθειδᾶν* L, A, and Ald.: *ἐρεχθειδῶν* r. **205** *μέγας*] *ὁ μέγας* MSS. (except M, and 1st hand in V, *ap.* Campb.), and Ald.: the first to correct the error were Erfurdt and Seidler. **208** *ἡμερίας*] *ἀμερίας* MSS., and Ald. So in 234 the MSS. give *ποίμναν*, and in 257 *στεροπᾶς*: though in 218 *σκηνῆς* and in 238 *κεφαλήν*. Attic rather than Doric forms suit these anapaests, which have the tone of dialogue. See Appendix to *Antigone*, p. 248.—Thiersch conj. *ἠρεμίας*: Hermann, *εὐμαρίας*: Seidler and Hartung, *ἀμμορίας*: Bergk, this, or *ἀτρεμίας*: Blaydes, *τί δ' ἐνήλλακται, τί* (or *τὸ*) *δυσαμερίας*.

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forth, and Athena, daughter of Zeus, fostered' (*Il.* 2. 547), is representative of the Athenian claim to be *αὐτόχθονες*. It was in his reign, acc. to Her. 8. 44, that the folk once called Κραναοί, and then Κεκροπίδαι, were first named Ἀθηναῖοι. For Ἐρεχθεῖδαι as = Ἀθηναῖοι, cp. Pind. *I.* 2. 19 *κλεινα*ῖς Ἐρεχθειδᾶν *χαρίτεσσιν ἀραρὼς | ταῖς* Λιπαραῖς *ἐν* Ἀθάναις, 'having attained to the glorious honours given by the Erechtheidae in shining Athens.' (In *Ant.* 981 f., however, the patronymic has a narrower sense, denoting merely the family of Erechtheus.) So, again, the Athenians are Θησεῖδαι (*O. C.* 1066), the Thebans Καδμεῖοι, the Trojans or Romans *Aeneadae;* and an unknown poet (frag. adesp. 274) calls the Argives *χθονίους* Ἰναχίδας, where Hesychius explains the adj. by *αὐτόχθονας καὶ οὐκ ἐπήλυδας*,—the sense of **χθονίων** here. (Cp. *O. C.* 948 n.)

Salamis is in this play a kingdom independent of Athens, but the Salaminians are of Athenian stock, and revere 'sacred Athens' (1222) as the metropolis of their race. See Introduction, § 4.

204 **τηλόθεν** instead of *τηλοῦ*: cp. *Tr.* 315 *γέννημα τῶν ἐκεῖθεν* (n.). It goes with *τοῦ..οἴκου*, not with *κηδόμενοι*.

205 **ὠμοκρατὴς** denotes the rugged, massive, untamed strength of Ajax, and is meant to suggest a contrast with his present affliction; so 548 *ὠμοῖς..νόμοις*, 885 *ὠμόθυμος*, 931 *ὠμόφρων*. (The word was absurdly taken by some to mean, 'with strong shoulders,'—as the *Iliad* mentions his *εὐρέας ὤμους*, 3. 227.)

206 f. **θολερῷ** (*θολός*, ὁ, mud), 'turbid,' with ref. to his clouded mind: cp. Her. 4. 53 (of a river) *ῥέει τε καθαρὸς παρὰ θολεροῖσι*. So Aesch. *P. V.* 885 *θολεροὶ δὲ λόγοι παίουσ' εἰκῇ | στυγνῆς πρὸς κύμασιν ἄτης*,—words turbid with passion.—**χειμῶνι**: cp. *Ph.* 1194 *ἀλύοντα χειμερίῳ | λύπᾳ*: *ib.* 1460 *χειμαζομένῳ*.—**νοσήσας**, 'stricken': this aor., in the 'ingressive' sense ('*fell* ill'), is frequent in Attic: *e.g.* Thuc. 1. 138 § 4 *νοσήσας τελευτᾷ τὸν βίον*: Plat. *Tim.* p. 84 C *ὅταν..νοσήσῃ*.

208 f. **τί δὲ βάρος ἐνήλλακται νὺξ ἥδε τῆς ἡμερίας**; 'And what heaviness (heavy trouble) has the past night *received in exchange* for the (already grievous) fortune of the day?' **ἐνήλλακται** in a midd. sense; cp. Diod. frag. 60 *ἐγένετο βασίλισσα ἰδιωτικῆς ἑστίας ἐξηλλαγμένη ἡγεμονίαν*. The fact that ἤλλαγμαι has more often a passive sense in Attic is quite compatible with such an exceptional use; thus Antiphon can say, *τὸν πλοῦν πεποιημένος* (or. 5 § 21), and *τετιμωρημένος ἑαυτόν* (*Tetr.* B. *β.* § 8). But it is more doubtful whether such a notion as *μοίρας, πράξεως*, or *καταστάσεως* can here be supplied with *τῆς ἡμερίας*. The parallels adduced are such as *ἡ ἑῴα, ἡ ἐωθινή, ἡ ὀψία, ἡ πρωΐα, τὴν θερείην* ('in summer,' Her. 1. 189), *τὴν χειμερινήν* (*id.* 1. 202). There was indeed a tendency in Greek idiom to make substantives out of fem. adjectives; *i.e.* to use the fem. adj. alone, whenever the subst. (such as *γῆ, ὁδός, ὥρα, μοῖρα, δίκη*) could readily be understood. And that tendency must be considered here.

παῖ τοῦ Φρυγίου Τελεύταντος, 210
λέγ', ἐπεί σε λέχος δουριάλωτον
στέρξας ἀνέχει θούριος Αἴας·
ὥστ' οὐκ ἂν ἄϊδρις ὑπείποις.
ΤΕ. πῶς δῆτα λέγω λόγον ἄρρητον; 215
θανάτῳ γὰρ ἴσον πάθος ἐκπεύσει.
μανίᾳ γὰρ ἁλοὺς ἡμὶν ὁ κλεινὸς
νύκτερος Αἴας ἀπελωβήθη.
τοιαῦτ' ἂν ἴδοις σκηνῆς ἔνδον
χειροδάϊκτα σφάγι' αἱμοβαφῆ, 220
κείνου χρηστήρια τἀνδρός.

στρ. ΧΟ. οἷαν ἐδήλωσας *ἀνέρος αἴθονος
2 ἀγγελίαν ἄτλατον οὐδὲ φευκτάν,

210 *φρυγίου τελεύταντοσ* L (but a later hand has added a second λ below the line): and the Ald. too has *φρυγίου* Τελεύταντος, which was the prevalent reading. But A and a few other MSS. have *φρυγίου τελλεύταντος*. Jäger conj. *Φρυγίοιο* Τελεύταντος: Porson (on Eur. *Hec.* 120 = 123 Dind.) quotes silently *Φρυγίου σὺ* Τελεύταντος: though in his *Adv.* (p. 185), quoting *Φρυγίου* Τελεύταντος, he suggests no such change. **211** *δουριάλωτον* Brunck: *δοριάλωτον* MSS., and Ald. **212** In L *στέρξασ ἀν ἐχει* has been made from *στέρξασ αν ἔχει*. **215** *πάθοσ* L (with *β* above *π*, and *ρ* above *θ*, from the 1st hand): *βάρος* Γ (with *γρ. πάθος*): *πάθος* A, with most MSS., and Ald. **216** *ἡμὶν* r: *ἡμῖν* L. **218** In L a letter (*ε*?) has been erased before *ϊδοισ*.

No tolerable emendation has been made. **ἠρεμίας**, 'stillness,' though possible, is very feeble. **εὐμαρίας** (= *εὐμαρείας*), which Nauck adopts, is directly contrary to the sense; for, even *before* the dread rumour arose, the Chorus had been disquieted by the long seclusion and inaction of Ajax (194 f.). **ἀμμορίας**, without some further definition (such as *τῆς πρίν*), would be too vague. And the words **νὺξ ἥδε** suggest that there was some mention of *day*. On the whole, the traditional reading, though difficult, is less open to objection than any remedy which has been proposed.

The schol. in L has: *γρ. δὲ ἀημερίας ἀντὶ τῆς ἀηδοῦς φορᾶς* ('unpleasant course'), *καὶ ἔσται ὁ νοῦς, ποῖον βάρος ἔλαβεν αὕτη ἡ νὺξ ἀπὸ τῆς προτέρας ἀηδίας*; This explanation of *ἀημερίας* by *ἀηδοῦς φορᾶς* and *ἀηδίας* indicates (I think) a reference, not to *ἡμέρα*—as if *ἀημερία* could mean *δυσημερία*—but to *ἤμερος*: the original scholium may have had *ἀνημερίας* (meant as 'unkindly fortune').

210 Φρυγίου Τελεύταντος. Cp. 331: 488. Similar examples confirm this reading: fr. 796 Ἀλφεσίβοιαν ἣν ὁ γεννήσας πατήρ (it is improbable that Sophocles wrote Ἀλφησίβοιαν): Aesch. *Th.* 488 Ἱπομέδοντος σχῆμα: Eur. *Suppl.* 889 Παρθενοπαῖος, εἶδος ἐξοχώτατος. (Aesch. *Th.* 547, Παρθενοπαῖος Ἀρκάς, is rejected by many critics.) Indeed, such license was not strictly confined to proper names, to judge by Aesch. *Ch.* 1049 *φαιοχίτωνες*.

Lobeck remarks that the father of Tecmessa is called *Teuthras* by Malela and others, *Tethras* by Cedrenus, and *Teuthas* by Tzetzes.

211 f. λέχος, concubine, *ὁμευνέτις* (501): being *δουριάλωτος*, she is *δούλη* (489). Cp. *Tr.* 360 *κρύφιον ὡς ἔχοι λέχος* (Iolè).—**σε . . στέρξας ἀνέχει**: lit., 'having conceived a love for thee, he *upholds* thee,'—*i.e.*, 'he is constant in his affection for thee': so Eur. *Hec.* 123 *βάκχης ἀνέχων λέκτρ'* Ἀγαμέμνων, 'constant to' her bed. (In *O. C.* 674, where *τὸν οἰνῶπ' ἀνέχουσα κισσὸν* is the common reading, we should probably read *τὸν οἰνωπὸν ἔχουσα κισσόν*.)

213 ὑπείποις, 'hint,' 'give a clue': they do not yet surmise, from her words

Daughter of the Phrygian Teleutas, speak: for to thee, his spear-won bride, bold Ajax hath borne a constant love; therefore mightest thou hint the answer with knowledge.

Te. Oh, how shall I tell a tale too dire for words? Terrible as death is the hap which thou must hear. Seized with madness in the night, our glorious Ajax hath been utterly undone. For token, thou mayest see within his dwelling the butchered victims weltering in their blood, sacrifices of no hand but his.

Ch. What tidings of the fiery warrior hast thou told, not to be borne, nor yet escaped,— Strophe.

221—232 L divides the vv. thus:—οἷαν— | αἴθονος— | ἄτλατον— | τῶν μεγάλων— | ὑποκληΐζομέναν— | τὰν ὁ μέγας— | ὤιμοι— | περίφαντος— | θανεῖται— | χερὶ— | κελαινοῖς— | βοτῆρας ἱππονόμους. **221** ἐδήλωσας] Wunder writes ἔδειξας (and so Paley): Hartung, ἔφηνας (as Wunder formerly proposed): Nauck conj. ἐδήλους. Cp. 245 n.—ἀνέρος] ἀνδρὸς MSS.: Nauck, Wecklein and G. Wolff read ἀνέρος, incidentally suggested by Hermann (who himself retained ἀνδρὸς) in his 2nd ed., on v. 245, where see n. **222** αἴθονος] The first hand in L wrote αἴθο νοσ (after αἴθο there has been an erasure): a corrector then wrote π above ν: and a later hand has altered ν itself into π. The prevalent reading was αἴθοπος (A, etc.): but a few have αἴθονος (as L^2=Lb, Vat. a): and a few more (as Γ and Pal.) have ἄἴθωνος, the reading of Ald. **223** φευκτὰν made in L from φευκτὸν: φερτὰν Pal.

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in 205—207, with what terrible fulness of detail she can speak.

214 f. λέγω, subjunct.—**θανάτῳ.. ἴσον**: *O. C.* 529 *θάνατος μὲν τάδ' ἀκούειν*. In the *Creusa*, fr. 332, Sophocles used *ἰσοθάνατον* as=*οὐ πάνυ ἀνεκτόν*, acc. to Pollux 6. 174.

216 f. μανίᾳ γὰρ: notice the γάρ in two successive clauses (*El.* 180 n.): here it prefaces the statement (*O. T.* 277 n.).—**ἡμὶν**, ethic dat.: *El.* 272.—**νύκτερος**, adverbial: cp. 930 *πάννυχα καὶ φαέθοντ' ἀνεστέναζες*. *Il.* 1. 497 *ἠερίη δ' ἀνέβη*. The word is irregularly placed, as if the speaker had meant to designate Ajax by ὁ κλεινὸς only, and had then added Αἴας: for similar irregularities, cp. *El.* 693 f., n.—**ἀπελωβήθη**, a somewhat rare pass. aor.: *Ph.* 330 *ἐξελωβήθην*: Plat. *Gorg.* 473 c λώβας..λωβηθείς.

218 ff. τοιαῦτ', introducing the ground for the statement; cp. 164 n.—**αἱμοβαφῆ**: cp. 95 *ἔβαψας ἔγχος εὖ..;*—**χρηστήρια**, with tragic pathos, since the word denoted holy sacrifices to the gods (properly, before consulting an oracle): Aesch. *Theb.* 230 *σφάγια καὶ χρηστήρια | θεοῖσιν ἕρδειν*. Cp. *Ag.* 645 *παιᾶνα τόνδ' Ἐρινύων*.

221—232 A strophe, to which vv. 245—256 form the antistrophe. For the metres, see Metrical Analysis.

221 ff. ἀνέρος..ἀγγελίαν: for the objective gen., cp. 998: *Ant.* 11 *μῦθος.. φίλων* (n.).—**αἴθονος**, 'fiery'; cp. 1088: Aesch. *Theb.* 448 *αἴθων..λῆμα*: in v. 147 the word is applied to a bright sword. This inflexion (instead of *αἴθωνος*) occurs elsewhere only in Hes. *Op.* 361 *αἴθονα λιμόν* (Bergk's correction of the MS. *αἴθοπα*), a reading which is made certain by Aeschin. or. 3 § 184 *λιμόν τ' αἴθωνα κρατερόν τ' ἐπάγοντες Ἄρηα*, and Callim. *Hymn. Cer.* 68 *ἔμβαλε λιμόν, | αἴθωνα, κρατερόν*: where the fig. sense of the epithet is 'fierce.'

The *v.l.* **αἴθοπος** is impossible here, as in the verse of Hesiod; it could refer only to complexion. Cp. Eustathius p. 862. 10 *φέρεται αἴθων βοῦς καὶ σίδηρος καὶ ἄνθρωπος καὶ λέων· αἴθοψ δὲ οὐδεὶς αὐτῶν λέγοιτ' ἄν, ἀλλὰ τοὔνομα οἴνῳ μέλανι ἐπιτίθεται*. The variant was doubtless due, in both passages, to the rarity, for *αἴθων*, of the inflexion with **o**: which is illustrated by the dat. pl. *νήφοσι* in Theognis 481, and by such alternative forms of the gen. as Αἴσονος, Ἀκταίονος, etc.

ἄτλατον οὐδὲ φευκτάν, unendurable, *and yet* one from which there is no escape: for *οὐδέ* as=*ἀλλ' οὐ*, cp. *El.* 132, 1034.

3 τῶν μεγάλων Δαναῶν ὕπο κληζομέναν, 225
4 τὰν ὁ μέγας μῦθος ἀέξει.
5 οἴμοι, φοβοῦμαι τὸ προσέρπον. περίφαντος ἀνὴρ
6 θανεῖται, παραπλάκτῳ χερὶ συγκατακτὰς 230
7 κελαινοῖς ξίφεσιν βοτὰ καὶ βοτῆρας ἱπονώμας.

ΤΕ. ὤμοι· κεῖθεν κεῖθεν ἄρ' ἡμῖν 233
δεσμῶτιν ἄγων ἤλυθε ποίμνην·
ὧν τὴν μὲν ἔσω σφάζ' ἐπὶ γαίας, 235
τὰ δὲ πλευροκοπῶν δίχ' ἀνερρήγνυ.
δύο δ' ἀργίποδας κριοὺς ἀνελὼν
τοῦ μὲν κεφαλὴν καὶ γλῶσσαν ἄκραν

225 ὕπο κληζομέναν r: ὑποκληϊζομέναν L, A, etc., and Ald. **226** ὁ μέγας] Nauck writes ὁ πολὺς. **227** οἴμοι A: ὤιμοι L (with οἴ above in marg. from a later hand): ὤμοι or ὦ μοι r: ὤμοι Suid. (s.v. τὸ προσέρπον), and Ald. **228** ἀνὴρ Brunck: ἀνὴρ MSS. **229** παραπλάκτῳ Blaydes: παραπλήκτῳ MSS. Cp. 597 ἀλίπλακτος: *Ph.* 688 ἀμφιπλάκτων. **230** συγκατακτὰς made in L from συνκατακτὰς. **232** ἱπονώμας Porson: ἱππον ό μ8σ L, the second *o* in an erasure of ω, and 8 in an erasure of α. [Dindorf, using Dübner's collation, says: 'In cod. ό in litura alius literae, *quam tamen non ω fuisse*

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225 **τῶν μεγάλων Δαναῶν** are clearly not the Greek *chiefs* (οἱ μεγάλοι βασιλῆς, 189), but the Greek army at large. It is the popular fury that the Salaminians are now thinking of: in 228 περίφαντος..θανεῖται alludes to public stoning, the λιθόλευστον Ἄρη of v. 253.—**κληζομέναν**, noised abroad by them: cp. *Tr.* 659 κλήζεται θυτήρ, he is *rumoured* to be sacrificing; and *ib.* 1268 κληζόμενοι | πατέρες.

226 **ὁ μέγας μῦθος**: cp. 173 ὦ μεγάλα φάτις (n.).—**ἀέξει**, αὔξει, increases by diffusing it. (Not, 'exaggerates.')

228 **περίφαντος**: cp. 1311 θανεῖν προδήλως.

229 ff. **παραπλάκτῳ**, frantic: Eur. *H. F.* 935 γέλωτι παραπεπληγμένῳ. The adj. is more usually παραπλήξ. Cp. 40 δυσλόγιστον..χέρα.—**συγκατακτὰς**, slain in a confused heap, cattle and men together. (In Eur. *Or.* 1089 συγκατέκτανον='*helped* to slay.') For the nonthematic aor., cp. *Tr.* 38 ἔκτα (n.).—**κελαινοῖς** here suggests both the dark, gleaming metal, and the dark stains of blood upon it. Cp. *Tr.* 856 κελαινὰ λόγχα (n.).—**ξίφεσιν**, poet. plur.: cp. Pind. *P.* 4. 242 Φρίξου μάχαιραι: Eur. *Ion* 192 ἅρπαις (the scimitar of Perseus). The dat. ξίφεσιν, following χερί, defines the instrument used (slain by the hand with the sword): cp. 310 ὄνυξι συλλαβὼν χερί. Eur. *Helen.* 373 ὄνυχι..γένυν | ἔδευσε φοινίαισι πλαγαῖς.

ἱπονώμας, 'guiding horses,' refers to *riding* in both the other places where it occurs (Eur. *Hipp.* 1399, of Hippolytus; Ar. *Nub.* 571, of Poseidon Hippius). Here, **βοτῆρας**, closely following **βοτά**, must mean the herdsmen who tended the sheep and oxen (=ποιμνίων ἐπιστάταις, 27). It would be forced, then, to suppose that ἱπονώμας means '*tending* horses,'—with ref. to the horses of the Greeks on the λειμὼν ἱππομανής (143 f.). That would be as if one said, 'the cattle, and their herdsmen, who *also* tended horses.' Herdsmen in charge of great flocks and herds, on a wide plain, and near a watchful foe, might well be mounted. It is no objection—and least of all, in an Attic tragedy—that the Homeric *warrior* does not ride. —The reading ἱπονώμας, instead of **ἱπονόμους** ('horse-feeding'), is made certain by metre (v. 245), and is confirmed by the first hand in L (cr. n.).

233 f. **ἄρα**, 'then,' marks her new perception: cp. 927, 934, 1026: *Tr.* 1172, etc.—**ἤλυθε**. This form, not used by Aesch., occurs only here in Soph.; Eur. has it not only in lyrics (*Or.* 813, etc.), but also in dialogue (*El.* 598, *Tro.* 374).

235 f. **ὧν** (neut.), instead of ἧς, since

tidings which the mighty Danai noise abroad, which their strong rumour spreads! Woe is me, I dread the doom to come: shamed before all eyes, the man will die, if his frenzied hand hath slain with dark sword the herds and the horse-guiding herdsmen.

TE. Alas! 'twas thence, then,—from those pastures,—that he came to me with his captive flock! Of part, he cut the throats on the floor within; some, hewing their sides, he rent asunder. Then he caught up two white-footed rams; he sheared off the head of one, and the tongue-tip,

spatii angustia docet.' But ό is in fact separated by narrow spaces from ν and μ, as shown above; there is ample space for ω, and that letter can be faintly seen; it was written rather small. (Autotype Facsimile of Laur. MS., p. 3 B.)] L^2 (=Lb) has ἱππονόμας: the other MSS., ἱπποvόμους. **234** πoίμνην Ellendt: πoίμναν MSS. **235** τὴν μὲν ἔσω] τὰ μὲν εἴσω Triclinius (T, etc.), and so Brunck. **236** τὰ δὲ Triclinius: τὰσ δὲ L, with most MSS., and Ald.—ἀνερρήγνυ] ἀνἐρρήγνυ L. **237** ἀνελὼν] Mekler conj. ἄμ' ἐλὼν: Nauck, μάρψας, thinking that ἀνελὼν came from a gloss ἑλών.

πoίμνην is a 'noun of multitude'; cp. *O. C.* 1070 ἄμβασις, οἱ κ.τ.λ. (n.). Then **τὴν μὲν** (*sc.* πoίμνην) follows ὧν, as it might have followed ἧς: cp. Thuc. 1. 2 § 3 τῆς γῆς ἡ ἀρίστη, *ib.* 5 § 1 τὸν πλεῖστον τοῦ βίου. Finally, **τὰ δὲ** (*sc.* βοτὰ) refers to ὧν.—The antithesis to τὴν **μὲν** is given by τὰ **δέ**, not (as some have thought) by δύο **δ'**.—**ἔσω**, 'within the house,' refers to all the incidents that followed his arrival (ἦλυθε). Schneidewin wrongly joins **ἔσω σφάζε** ('stach tot'), comparing Aesch. *Ag.* 1343 πέπληγμαι καιρίαν πληγὴν ἔσω. But σφάζε denotes 'cutting the throat,' not 'stabbing'; cp. 298.—**ἐπὶ γαίας**, where they stood upon the floor; as distinguished from those animals which he *caught up* and rent asunder.

πλευροκοπῶν, slashing at their sides with his sword: a compound like θαλαττοκοπεῖν (Ar. *Eq.* 830), μετεωροκοπεῖν (*Pax* 92).

237 ff. ἀργίποδας: for the rt. ARG, denoting 'brightness,' and its derivatives, cp. *O. C.* 670 n. As Ajax purposed to *slog* Odysseus (110), the ram which suffers that fate here might naturally be identified with him. The first ram, which is beheaded at once, might then represent Agamemnon; and Menelaüs would here be ignored. On this view, however, there is a discrepancy with verses 97—110, since both the Atreidae are there supposed to be dead, while Odysseus has still to suffer. Here one ram (Agamemnon) is slain, and the other (Odysseus) flogged, in rapid succession.

If the two rams are the two Átreidae, then Odysseus is ignored here. This would be consistent both with vv. 97—110 and with 298—306. The flogging of the second ram here would correspond with the words τοὺς δὲ δεσμίους | ἠκίζεθ' in 299 f. Then came the colloquy of Ajax with Athena (301); after which, he slowly regained his sanity,—before he had inflicted the lash upon Odysseus. That the 'two rams' are here the royal *brethren* might be suggested by the analogy of the two eagles in *Ag.* 115. On the other hand, the special ferocity with which Ajax treats the second ram rather indicates that it represents Odysseus. There would be no point in so distinguishing Menelaüs from Agamemnon. On the whole, it seems most probable that the poet meant Agamemnon and Odysseus, but was careless of strict consistency with vv. 97—110.

238 κεφαλὴν καὶ γλῶσσαν ἄκραν. He first shears off the head; then, still holding it, while the carcass drops to the ground, cuts off the end of the tongue; and next hurls both head and tongue from him. ἄκρα γλῶσσα can mean the extremity, the tip, of the tongue, as in Theocr. 9. 30 ἐπὶ γλώσσας ἄκρας: so in *Ph.* 748 ἄκρον πόδα is the heel. It could not mean, 'the tongue from the roots,' γλῶσσαν πρυμνήν (*Il.* 5. 292).—It was customary to cut out the tongues of animals slain for sacrifice, and to offer them separately (*Od.* 3. 332: Ar. *Pax* 1060). But I doubt whether there is any

ῥιπτεῖ θερίσας,
τὸν δ' ὀρθὸν ἄνω κίονι δήσας
μέγαν ἱπποδέτην ῥυτῆρα λαβὼν
παίει λιγυρᾷ μάστιγι διπλῇ,
κακὰ δεννάζων ῥήμαθ', ἃ δαίμων
κοὐδεὶς ἀνδρῶν ἐδίδαξεν.

ἀντ. ΧΟ. ὥρα τιν' ἤδη τοι κρᾶτα καλύμμασι
κρυψάμενον ποδοῖν κλοπὰν ἀρέσθαι,
ἢ θοὸν εἰρεσίας ζυγὸν ἑζόμενον
ποντοπόρῳ ναΐ μεθεῖναι.
τοίας ἐρέσσουσιν ἀπειλὰς δικρατεῖς Ἀτρεῖδαι
καθ' ἡμῶν· πέφόβημαι λιθόλευστον Ἄρη
ξυναλγεῖν μετὰ τοῦδε τυπείς, τὸν αἶσ' ἄπλατος ἴσχει.

239 ῥιπτεῖ L, with almost all MSS., Ald., and Thom. Mag. p. 22, 17 R.: ῥίπτει Mosq. b (15th cent.). **241** ἱπποδέτην made in L from ἱππολέτην. **243** δ' ἐννάζων L (which a later hand has sought to correct): so *Ant.* 759 δ' ἐννάσεις, where see cr. n. **245—256** L divides the vv. thus:—ὥρα—κα|λύμμασι— | ποδοῖν— | ἢ θοὸν— | ζυγὸν— | ποντοπόρωι— | τοίασ— | δικρατεῖσ— | καθ' ἡμῶν— | λιθόλευστον— | ξυναλγεῖν— | τὸν—ἴσχει. **245** ἤδη τοι L, with Γ, L² (=Lb), and most of the later MSS.: ἤδη (without τοι) A, T, Ien., Harl., and others, Eustath.

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reference here to the sacrificial custom; the act of Ajax rather expresses merely fierce hatred of a slanderer.

239 f. **ῥιπτεῖ** has the support of the MSS., not only here, but also in *Ant.* 131, *Tr.* 780. In the latter place, it is confirmed by Athenaeus p. 65 F, for he has ῥιπτοῦντα in his paraphrase. ῥιπτεῖν, used only in pres. and impf., was current in Attic (Ar. *Eccl.* 507 ῥιπτεῖτε χλαίνας). It has good authority in Thuc. 5. 103 § 1 (ἀναρριπτοῦσι), and Xen. *Cyneg.* 9. 20 (ῥιπτοῦσι). In Tragedy it is nowhere required by metre; and Elmsley (on Eur. *Heracl.* 150) supposes that the tragic poets used only ῥίπτω. No difference of sense between ῥιπτέω and ῥίπτω can be clearly shown; though it has been fancied that ῥιπτέω implies the frequency or vehemence of the act (*iacto* as compared with *iacio*).

ὀρθὸν ἄνω...δήσας: *i.e.*, making the animal stand on its hind legs, with its forefeet lashed *up* to the pillar—as if they were the hands of a human prisoner. —**κίονι**, lit., '*at* a pillar,' a dat. of place (cp. *El.* 174 n.); not, '*to* a pillar' (πρὸς κίονα, 108).

241 **ἱπποδέτην ῥυτῆρα**, a leathern strap or thong, belonging to the harness of a horse,—such as the reins of a bridle (*O. C.* 900 σπεύδειν ἀπὸ ῥυτῆρος), or driving-reins (*Il.* 16. 475, where see Leaf). Hesiod *Scut.* 308 ῥυτὰ χαλαίνοντες, 'slackening the reins.' Ajax makes a διπλῆ μάστιξ, a whip with two thongs, by doubling the strap. Cp. Aeschin. or. 2 § 157 λαβὼν ῥυτῆρα μαστιγοίην αἰχμάλωτον.

242 **λιγυρᾷ**, Homeric: *Il.* 11. 532 μάστιγι λιγυρῇ.

243 f. **κακὰ δεννάζων ῥήμαθ'**, like ὀνειδίζων ὀνείδη: see on *Ant.* 759 δεννάσεις.—**δαίμων**: cp. *O. T.* 1258 λυσσῶντι δ' αὐτῷ δαιμόνων δείκνυσί τις· | οὐδεὶς γὰρ ἀνδρῶν οἳ παρῆμεν ἐγγύθεν.

245 ff. **ἤδη τοι κρᾶτα.** The reading of the best MSS., both here and in the strophe (221 f.), can be retained, if in the strophe we make the slight change of **ἀνδρὸς** to **ἀνέρος**. If, on the other hand, we strike out **τοι** here, then we must also change **κρᾶτα** to **κάρα**, or else, keeping κρᾶτα, change **ἐδήλωσας** in 221 to **ἔδειξας** or **ἔφηνας**. (The impf. **ἐδήλους** would be unsuitable.) Here **τοι** is quite in place, as introducing the comment. **ἤτοι**, as a correction of ἤδη τοι, is doubly impro-

and flung them away; the other he bound upright to a pillar, and seized a heavy thong of horse-gear, and flogged with shrill, doubled lash, while he uttered revilings which a god, and no mortal, had taught.

CH. The time hath come for each of us to veil his head and betake him to stealthy speed of foot, or to sit on the bench at the quick oar, and give her way to the sea-faring ship. Such angry threats are hurled against us by the brother-kings, the sons of Atreus: I fear to share a bitter death by stoning, smitten at this man's side, who is swayed by a fate to which none may draw nigh. Antistrophe.

p. 237. 14, and Ald.: Hartung writes ἤτοι.—κρᾶτα L, A, with most MSS. (κράτα r): Eustath. p. 237. 14, and Ald.: κάρα Triclinius (T, Liv. b).—καλύμμασι] καλύμματι Eustath. *l. c.* **249** εἰρεσίας] Wecklein writes εἰρεσίαν. **251** ἐρέσσουσιν] Nauck conj. ἐρείδουσιν (Wieseler ἐρεισουσιν): Bergk, ἀράσσουσιν. **254** ἄρη L, A, etc.: ἄρην r (including Γ, T), and Ald. **256** ἅπλατος L, A, etc., Suidas s.v. αἶσα, and Ald.: ἄτλατος Aug. b. Other corruptions of ἅπλατος appear in the later MSS., as ἄπλαστος (Γ), and even ἄπλετος (Ien.).

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able, since ἤδη is emphatic, and ἤτοι would be somewhat weak. See Appendix.

κρᾶτα..κρυψάμενον, in token of grief and shame. Plat. *Phaedo* p. 117 C ἐγκαλυψάμενος ἀπέκλαιον ἐμαυτόν: Aeschin. or. 2 § 111 τά γε δὴ καταγέλαστα παντελῶς, ἐφ' οἷς οἱ συμπρέσβεις ἐνεκαλύψαντο. Liv. 4. 12 *Multi ex plebe spe amissa..capitibus obvolutis se in Tiberim praecipitaverunt.* —**ποδοῖν κλοπὰν ἁρέσθαι**: cp. Aesch. *Pers.* 481 οὐκ εὔκοσμον ἄϊρονται φυγήν: [Eur.] *Rhes.* 54 (νυκτέρῳ πλάτῃ) αἴρεσθαι φυγήν. The verb here means, 'to take up,' 'betake oneself to'; not 'to win,' 'secure': see Appendix on 75. For **κλοπὰν**, cp. Eur. *Or.* 1499 ἐξέκλεπτον ἐκ δόμων πόδα.

249 f. θοὸν, properly the epithet of **εἰρεσίας**, is transferred to **ζυγὸν** (cp. *Ant.* 794 n.): ζυγὸν ἕζομαι, as Aesch. *Ag.* 183 στέλμα..ἡμένων, Eur. *Or.* 956 τρίποδα καθίζων.

ναῒ μεθεῖναι, 'to let the ship go,'—ἡνίας, or the like, being understood. Cp. Eur. fr. 779 κρούσας δὲ πλευρὰ πτεροφόρων ὀχημάτων | μεθῆκεν ('he let his horses go')· αἱ δ' ἔπαντ' ἐπ' αἰθέρος πτυχάς. The elliptical use of μεθιέναι, with dat., in this sense, seems to be rare: but it is parallel with that of ἐφιέναι as = *indulgere* (*e.g.* Plat. *Rep.* 388 E ὅταν τις ἐφιῇ..γέλωτι).

251 f. τοίας: 164 n.—**ἐρέσσουσιν**, 'ply,'—properly, to ply the oar; then, to put anything in lively motion; *Ant.* 158 μῆτιν ἐρέσσων, 'revolving' thoughts in the mind. Cp. the elegiac poet Dionysius *ap.* Athen. p. 669 A εἰρεσίῃ γλώσσης ἀποπέμψομεν εἰς μέγαν αἶνον ('by our *swift strains* will we waft him to the haven of fame').—**δικρατεῖς Ἀτρεΐδαι**, the two princely Atreidae: cp. 390 τούς τε δισσάρχας..βασιλῆς: *O. C.* 1055 τὰς διστόλους |..ἀδελφὰς, *i.e.*, the two journeying sisters; and *ib.* 17 n.

252 ff. πεφόβημαι: 139 n.—**λιθόλευστον Ἄρη**, a violent death by stoning; cp. *Ant.* 36 φόνον..δημόλευστον. Aesch. *Ag.* 1616 δημορριφεῖς.. λευσίμους ἀράς. When, as here, Ἄρης stands for the notion of a 'violent death,' it always, of course, implies an onslaught; as in *O. C.* 1679 ὅτῳ μήτ' Ἄρης | μήτε πόντος ἀντέκυρσεν (death in battle, or by drowning): Aesch. *P. V.* 860 θηλυκτόνῳ | Ἄρει δαμέντων, *i.e.*, by the onslaught of murderous women. (In Pind. *P.* 11. 36 χρονίῳ σὺν Ἄρει is best taken, with Gildersleeve, as = 'by tardy help of Ares.') The initial A is long here (answering to the penult. of συγκατακτὰς in 230), as in 614, *Ant.* 139, *El.* 96.

The accus. is, in the first place, object to **πεφόβημαι**, but is felt also as a cognate acc. to **ξυναλγεῖν** (like ἄλγος ἀλγῶ), and could be, further, an acc. of the inner object with **τυπείς** (*Il.* 24. 420 ἕλκεα... ὅσσ' ἐτύπη): it is one of those cumulative

ΤΕ. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπῆς
ᾄξας ὀξὺς νότος ὡς λήγει.
καὶ νῦν φρόνιμος νέον ἄλγος ἔχει·
τὸ γὰρ ἐσλεύσσειν οἰκεῖα πάθη,
μηδενὸς ἄλλου παραπράξαντος,
μεγάλας ὀδύνας ὑποτείνει.

ΧΟ. ἀλλ' εἰ πέπανται, κάρτ' ἂν εὐτυχεῖν δοκῶ·
φρούδου γὰρ ἤδη τοῦ κακοῦ μείων λόγος.
ΤΕ. πότερα δ' ἄν, εἰ νέμοι τις αἱρεσιν, λάβοις,
φίλους ἀνιῶν αὐτὸς ἡδονὰς ἔχειν,
ἢ κοινὸς ἐν κοινοῖσι λυπεῖσθαι ξυνών;
ΧΟ. τό τοι διπλάζον, ὦ γύναι, μεῖζον κακόν.
ΤΕ. ἡμεῖς ἄρ' οὐ νοσοῦντες ἀτώμεσθα νῦν.
ΧΟ. πῶς τοῦτ' ἔλεξας; οὐ κάτοιδ' ὅπως λέγεις.

257 λαμπρᾶσ γὰρ ἄτερ στεροπᾶσ L, with most MSS., and Ald.: λαμπρᾶς γὰρ ἀστεροπᾶς Γ. For the conjectures, see Appendix.—Dindorf was the first to write στεροπῆς: see cr. n. on 208. **258** ᾄξας] ἀΐξασ L. **259** φρόνιμος] L has ν above σ, from a later hand. **260** ἐσλεύσειν L: cp. *O. C.* 121 cr. n. **263** δοκῶι L. Blaydes conj. δοκεῖ. **265** νέμοι r, and Ald.: νέμει L (made from νέμοι), A, etc.; superscript in Pal. **266 f.** Nauck formerly proposed ἐν ξυνοῦσι for ἐν κοινοῖσι (thinking κοινὸς also corrupt). He now suggests: φίλους ἀνιῶνθ' ἡδονὰς Αἴαντ' ἔχειν | ἢ κοινὸν ἐν

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constructions which Greek idiom (esp. in poetry) favours. Note that a simple inf. after φοβοῦμαι usu. denotes what one is afraid *to do* (Aesch. *Ch.* 46 φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν), but can also denote what one fears *to suffer*: Plat. *Phaedo* p. 68 E φοβούμενοι..ἡδονῶν στερηθῆναι.

αἰσ' ἄπλατος, a fate such that no one can *approach* him, or stand at his side, without being involved in his doom. The Nemean lion is ἄπλατον θρέμμα, *Tr.* 1093.

257 f. The words **λαμπρᾶς ἄτερ στεροπῆς** go with **λήγει**, not with **ᾄξας**: they stand first, because they express the foremost thought,—viz., that the violence of his frenzy is past. 'Attended by the lightning-flash no more, the storm in his soul is subsiding, after a sharp outburst (ᾄξας ὀξύς), like the wind of the south.' A key to these much-discussed verses may be found, I think, in a passage which seems to have been overlooked. The Greeks had observed that, when the Νότος was a stormy wind, it was accompanied by clouds; but, when gentler, by a clear sky: Arist. *Problem.* 26. 20 (p. 942 *a* 34) ὁ νότος, ὅταν μὲν ἐλάττων ᾖ, αἴθριός ἐστιν, ὅταν δὲ μέγας, νεφώδης. The mood of Ajax is now once more becoming αἴθριος, like the milder south-wind; lately it was like a fierce storm from the south, and νεφώδης, dark with the clouds from which the στεροπή of his madness was flashing. Compare the description of the mad Ajax by Arctînus in the *Iliupersis* (*ap.* Eustath. p. 859. 47), ὄμματά τ' ἀστράπτοντα βαρυνόμενόν τε νόημα.—For other views of this passage, and the attempts to amend it, see Appendix.

260 ff. οἰκεῖα πάθη, those which one brings on himself: so *El.* 215 οἰκείας εἰς ἄτας | ἐμπίπτεις.—**παραπράξαντος**, having acted 'at the side,' *i.e.*, 'having had a hand in the matter,'—'having contributed to the result.' This sense nowhere else belongs to παραπράσσω (which in Her. 5. 45 means 'to do something beyond' one's proper task, and in Plut. *Agis* 16 'to exact unjustly'); but for the force of the prep., cp. παραίτιος (Aesch. *Ch.* 910, etc.), as='partly the cause.'—Not, 'having done *amiss*' (=παραβάντος).

ΤΕ. It sways him no longer: the lightnings flash no more; like a southern gale, fierce in its first onset, his rage abates; and now, in his right mind, he hath new pain. To look on self-wrought woes, when no other hath had a hand therein—this lays sharp pangs to the soul.

ΧΟ. Nay, if his frenzy hath ceased, I have good hope that all may yet be well: the trouble is of less account when once 'tis past.

ΤΕ. And which, were the choice given thee, wouldst thou choose—to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?

ΧΟ. The twofold sorrow, lady, is the greater ill.

ΤΕ. Then are we losers now, although the plague is past.

ΧΟ. What is thy meaning? I know not how thou meanest.

κοινοῖσι λυπεῖσθαι φίλον; **268** *διπλάζον*] Blaydes conj. *διπλοῖζον*. **269** *ἡμεῖς ἄρ' οὐ νοσοῦντες*] *γ' ἄρ'* r: *οἱ* for *οὐ*, Mosq. b. For *νοσοῦντες*, Wecklein writes *νοσοῦντος* (a conjecture of Hermann's). F. W. Schmidt conj. *χἠμεῖς διπλοῦν νοσοῦντες*: Nauck, *ἔχεις ἄρ' οὖ νοσοῦντες* (*scis igitur quo in malo nunc versemur*). **270** Meineke would change *ὅπως* to *ὅπερ*: Nauck (keeping *ὅπως*), *πῶς* to *τί*.

ὑποτείνει: lit., 'lays to' (or 'beneath') the mind: [Dem.] or. 13 § 19 *τὰς ἐλπίδας ὑμῖν ὑποτείνων*.

263 f. πέπαυται, *sc.* ὁ Αἴας *τῆς νόσου*: cp. 279. The subject to **εὐτυχεῖν** is rather *ἡμᾶς* than *αὐτόν*: the thought is, *δοκῶ ὅτι εὐτυχοῖμεν ἄν*. Cp. *O. T.* 87 *λέγω γὰρ καὶ τὰ δύσφορ', εἰ τύχοι | κατ' ὀρθὸν ἐξελθόντα, πάντ' ἂν εὐτυχεῖν*. In the omission of the subject to the inf., as in *πέπαυται* and in *τοῦ κακοῦ*, there is a shade of reticence which suits the recent sense of horror in the speaker's mind.

φρούδου γὰρ *κ.τ.λ.*: the gen. is not absol., but depends on **λόγος**. Cp. fr. 346 *μύχθου γὰρ οὐδεὶς τοῦ παρελθόντος λόγος*. Their thought is that, if he is himself again, his value to the Greeks will plead for pardon of his frenzy.

265 ff. πότερα is used, instead of *πότερον*, to avoid an anapaest, as in 460, and *O. C.* 333.

267 The words **κοινὸς ἐν κοινοῖσι** mean strictly, 'a partner among partners,' = *κοινωνὸς ἐν κοινωνοῖς*: cp. *O. T.* 239 *μήτ' ἐν θεῶν εὐχαῖσι μήτε θύμασιν | κοινὸν ποεῖσθαι*. Similarly kinsfolk can be termed *κοινοί*, as sharers in a common lineage (*O. T.* 261 n.). The iteration, *κοινὸς ἐν κοινοῖς*, emphasises the idea of mutual sympathy: cp. 467 *μόνος μόνοις* (and 1283 *μόνος μόνου*), 620 *ἄφιλα παρ' ἀφίλοις*, and n. on *Tr.* 613.

268 τὸ . . διπλάζον, intrans., 'that which is double' (cp. *ἰσάζω*, 'to be equal'): but the verb is trans. in Andoc. or. 4 § 11 *τὸν φόρον . . διπλάσειεν*, unless we should there read *διπλασιάσειεν*.

269 Though **οὐ νοσοῦντος** (gen. abs.) is an easy and specious conjecture, yet **οὐ νοσοῦντες** is better; because (1) it gives a rhetorical antithesis to *ἀτώμεσθα* which suits her point; and (2) it suggests the identity of their interest with that of Ajax. The figurative sense of *νοσεῖν* is often found in juxtaposition with the literal, as in *O. T.* 60 *νοσεῖτε πάντες, καὶ νοσοῦντες, ὡς ἐγὼ | οὐκ ἔστιν ὑμῶν ὅστις ἐξ ἴσου νοσεῖ*.

ἀτώμεσθα, *i.e.* we are worse off than before: the word is a forcible one (cp. 384), but occurs elsewhere also where the sense is only comparative: *Ant.* 17 *οὔτ' εὐτυχοῦσα μᾶλλον οὔτ' ἀτωμένη*: cp. *id.* 314.

270 πῶς . . ὅπως. The language here, to which groundless exception has been taken (cr. n.), expresses the musing wonder of simple minds.

ΤΕ. ἀνὴρ ἐκεῖνος, ἡνίκ' ἦν ἐν τῇ νόσῳ,
αὐτὸς μὲν ἥδεθ' οἷσιν εἶχετ' ἐν κακοῖς,
ἡμᾶς δὲ τοὺς φρονοῦντας ἠνία ξυνών·
νῦν δ' ὡς ἔληξε κἀνέπνευσε τῆς νόσου,
κεῖνός τε λύπῃ πᾶς ἐλήλαται κακῇ
ἡμεῖς θ' ὁμοίως οὐδὲν ἧσσον ἢ πάρος.
ἆρ' ἔστι ταῦτα δὶς τόσ' ἐξ ἁπλῶν κακά;
ΧΟ. ξύμφημι δή σοι, καὶ δέδοικα μὴ 'κ θεοῦ
πληγή τις ἥκῃ. πῶς γάρ, εἰ πεπαυμένος
μηδέν τι μᾶλλον ἢ νοσῶν εὐφραίνεται;
ΤΕ. ὡς ὧδ' ἐχόντων τῶνδ' ἐπίστασθαί σε χρή.
ΧΟ. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο;
δήλωσον ἡμῖν τοῖς ξυναλγοῦσιν τύχας.
ΤΕ. ἅπαν μαθήσει τοὔργον, ὡς κοινωνὸς ὤν.
κεῖνος γὰρ ἄκρας νυκτός, ἡνίχ' ἕσπεροι
λαμπτῆρες οὐκέτ' ἦθον, ἀμφηκες λαβὼν

271 ἀνὴρ] ἀνὴρ MSS., and Ald. **273** φρονοῦντας] In L the first corrector (S) notes, γρ. βλέποντας, which Hermann reads. **276** ἡμεῖς θ'] One MS. of Suidas

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272 f. οἷσιν εἶχετ' ἐν κακοῖς = *κακοῖς ἐν οἷς εἴχετο*: cp. 1144: Her. 9. 37 *ἐν τούτῳ τῷ κακῷ ἐχόμενος*. The antecedent *κακοῖς* is drawn into the relative clause, though here its case is not thereby affected: cp. *Ant.* 404 *θάπτουσαν ὃν σὺ τὸν νεκρὸν | ἀπεῖπας*.

φρονοῦντας is far better than the *v. l.* **βλέποντας**: it hints what is meant by the vague **κακοῖς**.

274 κἀνέπνευσε: after the actual cessation (**ἔληξε**), a brief space is still needed to permit *ἀναπνοή*. Cp. *Il.* 11. 382 *ἀνέπνευσαν κακότητος*: and n. on *O. C.* 1113 f.

275 Instead of **κεῖνος**, we might have looked for *αὐτός*: but the former has been preferred, because it better marks the antithesis between Ajax and his friends.—**πᾶς**, adverbial: *Ph.* 386 *πόλις γάρ ἐστι πᾶσα τῶν ἡγουμένων*.—**ἐλήλαται**: *Tr.* 1045 (*συμφορὰς*) *οἵαις .. ἐλαύνεται* (n.). For the emphatic perf., cp. *El.* 64. Here it expresses that complete prostration has *at once* followed the return of sanity: cp. Plat. *Phaedo* p. 80 D *ἡ δὲ ψυχὴ .. ἀπαλλαττομένη τοῦ σώματος εὐθὺς διαπεφύσηται καὶ ἀπόλωλεν*.

277 ἆρ' = ἆρ' *οὐ*; *O. T.* 822 *ἆρ' ἔφυν κακός*; *El.* 614.—**δὶς τόσ'** = διπλᾶ. Cp. *Il.* 1. 213 *τρὶς τόσσα .. δῶρα*: Eur. *El.* 1092 *δὶς τόσως* ('in double measure').—**ἐξ ἁπλῶν**: *Tr.* 619 (*χάρις*) *ἐξ ἁπλῆς διπλῆ*.

278 ff. δέδοικα μὴ .. ἥκῃ. Though **ἥκει** is tenable ('I fear that it certainly has come'), **ἥκῃ** seems better, since there is still a real uncertainty and anxiety in their minds. See on *El.* 580. (**ἥκοι**, which was the common reading, is of course impossible here.)

πῶς γάρ, *sc.* *ἄλλως ἔχει*; Normally, *πῶς γάρ* follows a negative statement, as in *El.* 911 *οὐδ' αὖ σύ· πῶς γάρ*; (*sc.* *ἔδρασας*): while *πῶς γὰρ οὔ* follows an affirmative, as *ib.* 1307 *οἶσθα μὲν τάνθένδε, πῶς γὰρ οὔ*; The use of *πῶς γάρ* here is thus peculiar, though the sense is clear.

εἰ πεπαυμένος κ.τ.λ. The fact that despair has succeeded to frenzy argues that he is under the spell of some angry god. When the malady passed away, his mind ought to have recovered a healthy tone. They had already hinted at a *θεία νόσος* as a possibility (186).

μηδέν τι: Eur. *Andr.* 1234 *μηδέν τι λίαν*: *Alc.* 522 *οὐδέν τι μᾶλλον οἶδα*.

281 ὡς ὧδ' ἐχόντων κ.τ.λ.: *ὡς* marks the point of view to be taken: the gen. abs. presents the state of the facts as the

TE. Yon man, while frenzied, found his own joy in the dire fantasies that held him, though his presence was grievous to us who were sane; but now, since he hath had pause and respite from the plague, *he* is utterly afflicted with sore grief, and we likewise, no less than before. Have we not here two sorrows, instead of one?

CH. Yea verily: and I fear lest the stroke of a god hath fallen. How else, if his spirit is no lighter, now that the malady is overpast, than when it vexed him?

TE. Thus stands the matter, be well assured.

CH. And in what wise did the plague first swoop upon him? Declare to us, who share thy pain, how it befell.

TE. Thou shalt hear all that chanced, as one who hath part therein. At dead of night, when the evening lamps no longer burned, he seized a two-edged

(s. v. ἐξ ἁπλῶν), viz. V (the Vossianus, at Leyden), has ἡμεῖς δ': but this is doubtless a mere slip, due to v. 273. **277** ἄρ' ἔστι] ἄρ εστὶ L. **278** μὴ 'κ θεοῦ] Blaydes conj. μὴ θεοῦ. **279** ἥκῃ Suidas (s.v. δέδοικα): ἥκοι L, A, with most MSS., and Ald.: but a few have ἥκῃ, ἥκῃ, or ἥκει.—πεπαυμένος] πεπαυμένης Aug. b. **283** ξυναλγοῦσι L, A, Γ, etc.—Nauck writes τύχαις.

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condition under which one's opinion must be formed. Cp. Aesch. *P. V.* 760 ὡς τοίνυν ὄντων τῶνδέ σοι μαθεῖν πάρα. Eur. *Med.* 1311 ὡς οὐκέτ' ὄντων σῶν τέκνων φρόντιζε δή. Thuc. 7. 15 § 1 ὡς..τῶν στρατιωτῶν..μὴ μεμπτῶν γεγενημένων οὕτω τὴν γνώμην ἔχετε. Xen. *An.* 1. 3. 6 ὡς ἐμοῦ οὖν ὄντος ὅπῃ ἂν καὶ ὑμεῖς, οὕτω τὴν γνώμην ἔχετε. See also below, 904, 981.

282 f. τίς γάρ: for γάρ in question, cp. *Ph.* 161, 327, 651.—**προσέπτατο**, as if winged to its aim by the god; Aesch. *P. V.* 644 (the heaven-sent trouble) ὅθεν μοι σχετλία προσέπτατο: Eur. *Alc.* 420 κούκ ἄφνω κακὸν τόδε | προσέπτατ'.

From the Homeric ἔπτατο (*Il.* 13. 592, etc.) Tragedy borrows this non-thematic aor. (of which the active form would be ἔπτην): cp. 693. The aor. of πέτομαι in Attic Comedy and prose is usu. ἐπτόμην (see Veitch, *Irreg. Verbs*, 2nd ed., p. 530): and of this we have the inf. πτέσθαι in *O. T.* 17,—again in accord with Homeric precedent (*Il.* 4. 126 ἐπιπτέσθαι).

τύχας depends on **δήλωσον**. The change to **τύχαις**, dependent on **ξυναλγοῦσιν** (cr. n.), is not only groundless, but injures the rhythm of the verse.

285 κεῖνος γὰρ: here γὰρ merely prefaces the narrative (*O. T.* 277 n.).

ἄκρας νυκτός, as the context shows, means here, 'at dead of night.' The only other instance of ἄκρος so used (natural though the use is) seems to be Theocr. 11. 36 τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει οὔτ' ἐν ὀπώρᾳ, | οὐ χειμῶνος ἄκρῳ ('depth of winter'). Elsewhere ἄκρα νύξ means either (1) the beginning of night, nightfall, as in Aratus 775 ἄκρῃ νυκτί: or (2) the verge between night and dawn, as *ib.* 308 ἀκρόθι νυκτός. In Theophrastus *De Sign. Pluv.* 1. § 2 (p. 389 ed. Wimmer) the ἀκρόνυχοι ἀνατολαί of stars are their risings ὅταν ἅμα δυομένῳ ἀνατέλλῃ (τὰ ἄστρα), *i.e.* soon after sunset, at nightfall. The sense of ἀκρέσπερος varies like that of ἄκρα νύξ. In Hippocr. *Epidem.* 7. 653 ἀκρέσπερος ψρίκη is a chill at the *approach* of evening (as Galen *Exeg.* p. 418 explains); while in Nicander *Ther.* 25 ἀκρέσπερος is explained by the schol. as='at the *close* of evening,' 'at nightfall.' The latter is the sense of ἄκρᾳ σὺν ἑσπέρᾳ in Pindar *P.* 11. 10. [In Arist. *H. A.* 9. 34, p. 619 *b* 21, the words ἄχρις ἑσπερίου have been conjecturally changed to τὴν ἀρχέσπερον, from Athen. p. 353 B; or to τὴν ἀκρέσπερον: the sense required is 'at nightfall.']

286 λαμπτῆρες. These were braziers, raised on stands, in which pine-wood was burned, at once for light and for

ἐμαίετ' ἔγχος ἐξόδους ἕρπειν κενάς.
κἀγὼ 'πιπλήσσω καὶ λέγω, τί χρῆμα δρᾷς,
Αἴας; τί τήνδ' ἄκλητος οὔθ' ὑπ' ἀγγέλων
κληθεὶς ἀφορμᾷς πεῖραν οὔτε του κλύων
σάλπιγγος; ἀλλὰ νῦν γε πᾶς εὕδει στρατός.
ὁ δ' εἶπε πρός με βαΐ', ἀεὶ δ' ὑμνούμενα·
γύναι, γυναιξὶ κόσμον ἡ σιγὴ φέρει.
κἀγὼ μαθοῦσ' ἔληξ', ὁ δ' ἐσσύθη μόνος.
καὶ τὰς ἐκεῖ μὲν οὐκ ἔχω λέγειν πάθας·
ἔσω δ' ἐσῆλθε συνδέτους ἄγων ὁμοῦ
ταύρους, κύνας βοτῆρας, * εὐερόν τ' ἄγραν.
καὶ τοὺς μὲν ηὐχένιζε, τοὺς δ' ἄνω τρέπων
ἔσφαζε καρράχιζε, τοὺς δὲ δεσμίους
ἠκίζεθ' ὥστε φῶτας ἐν ποίμναις πίτνων.
τέλος δ' ὑπάξας διὰ θυρῶν σκιᾷ τινὶ

287 κενάς] Nauck conj. τυφλάς. **289—291** Nauck would reduce these three vv. to two, thus: Αἴας, τί τήνδε πεῖραν οὔθ' ὑπ' ἀγγέλων | κληθεὶς ἀφορμᾷς οὔτε σάλπιγγος κλύων; **289** ἄκλητος] Herwerden conj. ἄκαιρος.—ὑπαγγέλων L. **290** ἀφορμᾶσ L, A, with most MSS. and Suidas s. vv. πεῖραν and χρήματα: ἐφορμᾷς r (as T, perhaps from Triclinius). The Aldine has ἀφορμᾷ, not ἀφορμᾷς.—οὔτε του] Meineke conj. οὔτε που. **292** βαΐ'] In L two letters (αι or αε) have been erased before βαΐ': the scribe, overlooking it, had begun to write αἰεὶ or ἀεί. **293** γυναιξὶ] γυναικὶ Arist. *Pol.* 1. 13 § 11. **294** ἔληξ' made in L from ἔληξα,

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heat (*Od.* 19. 64 φόως ἐμὲν ἠδὲ θέρεσθαι). *Od.* 18. 307 αὐτίκα λαμπτῆρας τρεῖς ἵσταν ἐν μεγάροισιν, | ὄφρα φαείνοιεν· περὶ δὲ ξύλα κάγκανα θῆκαν, | . . καὶ δαῖδας μετέμισγον. As Helbig remarks (*Das Hom. Epos* p. 78), the smoke thus caused explains why the Homeric μέγαρον is sometimes called αἰθαλόεν (*Il.* 2. 414, *Od.* 22. 239).

For this mode of indicating the time, cp. Her. 7. 215 περὶ λύχνων ἁφάς: Propert. 3. 8. 1 *ad extremas . . lucernas*: Aul. Gellius 3. 2 *post primam facem*.

287 **ἔγχος**: cp. 95.—**ἐξόδους ἕρπειν**: cp. Thuc. 1. 15 § 2 ἐκδήμους στρατείας . . οὐκ ἐξῆεσαν.—**κενάς**, *i.e.*, with no apparent object; cp. *El.* 1054 θηρᾶσθαι κενά.

289 ff. The general word, **ἄκλητος**, is defined by the two clauses in apposition with it, οὔθ' ὑπ' ἀγγέλων κληθείς, οὔτε σάλπιγγός του κλύων. Here the double **οὔτε** is more emphatic than a double οὐδέ: with the latter, the sense would be, 'uncalled, *and* not summoned,' etc. Cp. *Tr.* 391 οὐκ ἐμῶν ὑπ' ἀγγέλων | ἀλλ' αὐτόκλητος. Aesch. *Cho.* 838 ἥκω μὲν οὐκ ἄκλητος, ἀλλ' ὑπάγγελος.

ἀφορμᾷς, intrans., as in Thuc. 4. 78 § 5 ἐκ τῆς Μελιτίας ἀφώρμησεν ('he started'): **πεῖραν** is cogn. acc.; cp. Plat. *Parm.* p. 135 D ἡ ὁρμὴ ἦν ὀρμᾶς.—**σάλπιγγος**: a non-Homeric trait; see on 17. Cp. fr. 357 ἀσάλπιγκτον ὥραν = μέσην νύκτα.—**πᾶς εὕδει στρατός**. Cp. the phrases περὶ πρῶτον ὕπνον (Thuc. 2. 2 § 1), *nocte concubia* (Liv. 25. 9 § 8).

292 f. **ὑμνούμενα**, *decantata*. Schol. ἀεὶ θρυλούμενα ὑπὸ πάντων ἀνθρώπων καὶ κοινά. Plat. *Rep.* p. 549 D καὶ ἄλλα δὴ ὅσα καὶ οἷα φιλοῦσιν αἱ γυναῖκες περὶ τῶν τοιούτων ὑμνεῖν. Ter. *Phorm.* 3. 2. 10 *cantilenam eandem canis*.

γυναιξὶ κ.τ.λ.: cp. Eur. *Heracl.* 476 γυναικὶ γὰρ σιγή τε καὶ τὸ σωφρονεῖν | κάλλιστον. In Ar. *Lys.* 514 f. the Attic wife describes a like incident: τί δέ σοι ταῦτ'; ἢ δ' ὃς ἂν ἀνήρ· | οὐ σιγήσει; κἀγὼ 'σίγων.—**κόσμον**: cp. fr. 61. 4 αἷς κόσμος ἡ σιγή τε καὶ τὰ παῦρ' ἔπη.

sword, and was fain to go forth on an aimless path. Then I chid him, and said; 'What dost thou, Ajax? why wouldst thou make this sally unsummoned,—not called by messenger, not warned by trumpet? Nay, at present the whole army sleeps.'

But he answered me in curt phrase and trite: 'Woman, silence graces women.' And I, thus taught, desisted; but he rushed forth alone. What happened abroad, I cannot tell: but he came in with his captives bound together,—bulls, shepherd dogs, and fleecy prisoners. Some he beheaded; of some, he cut the back-bent throat, or cleft the chine; others, in their bonds, he tormented as though they were men, with onslaughts on the cattle.

At last, he darted forward through the door, and began

as it is written in L, etc. **295** *καὶ τὰς ἐκεῖ μὲν*] *καὶ τὰς μὲν ἔνδον* Suidas s.v. *πάθας*. —*λέγειν* L, with most MSS., and Ald.: *φράζειν* r (as Ienensis). In Suidas s.v. *πάθας* the best MSS. have *λέγειν*, but others *φράζειν*, which Porson (Append. ad Toupium) preferred, and Blaydes reads.—*πάθας*] *τύχας* Triclinius (T, etc.). **296** *ἔσω*] *εἴσω* Dindorf. **297** *εὔερόν τ'* Schneidewin: *εὔκερών τ'* MSS. **299** *κἀρράχιζε* made in L from *κἀράχιζε*. **300** *ποίμναις*] L has several letters after *π* in an erasure: perh. the scribe had begun to write *πίτνων*.—*πίτνῶν* L, the circumflex from a late hand. **301** *ὑπάξας*] In L the 1st hand wrote *ἀπᾶξας*: a later hand has made this into *ὑπαΐξασ*. The lemma of the schol. in L has *ἀπάιξ*ν. A, with a few of the later MSS. (as Harl.), has *ὑπάξας*: others, as Γ, *ἐπαΐξας* (and so Ald.), or *ἐπάξας*.

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294 **μαθοῦσ'**, literally, 'having perceived' his mood.—**ἐσσύθη** = *ἐσύθη*, an epic license allowed in narrative. Cp. Hes. *Theog.* 183 *ἀπέσσυθεν* (3rd pl.). *συθείς* occurs in *O. C.* 119, and *συθῶμεν ἰδ.* 1724: *ἐσύθη* in Eur. *Helen.* 1302 (lyr.).

295 **τὰς ἐκεῖ..πάθας**: briefly described by Athena, 55—60. The Chorus knew no details (230 f.). **τύχας** (cr. n.) is a weaker *v. l.* The fem. *πάθη* occurs also in *Ant.* 979 and *O. C.* 7.

297 **κύνας βοτῆρας**: schol. *τοὺς ποιμενικοὺς κύνας· οὐ γὰρ ἀναιρεῖ κατὰ τὴν σκηνὴν ἄνθρωπον.*—**εὔερον** is a certain emendation of **εὔκερων**, which was doubtless due to a reminiscence of v. 64. (Bellermann, who retains *εὔκερων*, refers it to the horns of the rams; while Prof. Campbell, who also keeps it, says, 'The word describes all the cattle, small and great, excepting the bulls, which have been mentioned separately.') The form *εὔερος* (Attic for *εὔειρος*), from *εἶρος*, 'wool,' occurs in *Tr.* 675 (*οἰὸς εὐέρου*) and is proved by metre in Ar. *Av.* 121. The mention of the shepherd's dogs is naturally followed by that of the sheep.

298 ff. **ηὐχένιζε** (a word not elsewhere found in classical Greek) means here, 'beheaded,' by a blow on the *αὐχήν* (*cervix*), or hinder part of the neck. (Cp. Pind. *P.* 2. 93 *ἐπαυχένιον..ζυγόν*.) The Homeric *δειροτομεῖν* (*Il.* 21. 89, etc.) may have suggested *αὐχενίζειν*.

ἄνω τρέπων, turning the heads of the victims upwards, so as to expose the throats to the sword. Cp. *Il.* 1. 459 *αὐέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν*: where *αὐέρυσαν* is now explained as = *ἀϝ-ϝέρυσαν*, by assimilation for *ἀν-ϝερ*, 'they *lifted up*' the heads of the victims (not *ἀῦ ἔρυσαν*, 'drew back,' as it was formerly taken): see Leaf *ad loc.*—**ἔσφαζε** (235), cut the *σφαγή*, *iugulum*. The whole neck is *τράχηλος*, *collum*.—**κἀρράχιζε**: see on 56.

δεσμίους: cp. 239 ff.—**ὥστε** = **ὡς**, an epic use frequent with Aesch. and Soph.: *O. C.* 343, etc.—**φῶτας**, here opposed, as *ἄνδρας* is in 64, to *θῆρας*: sometimes *φώς* is opp. to *θεός* (*Il.* 17. 98 etc.).

301 f. **ὑπάξας** is not a certain reading here; but (despite the fact that the first hand in L wrote *ἀπᾶξας*) it has, on the whole, at least as good authority as **ἀπάξας**. The latter makes good sense

λόγους ἀνέσπα, τοὺς μὲν Ἀτρειδῶν κάτα,
τοὺς δ' ἀμφ' Ὀδυσσεῖ, συντιθεὶς γέλων πολύν,
ὅσην κατ' αὐτῶν ὕβριν ἐκτείσαιτ' ἰών.
κἄπειτ' ἐπάξας αὖθις ἐς δόμους πάλιν
ἔμφρων μόλις πως ξὺν χρόνῳ καθίσταται.
καὶ πλῆρες ἄτης ὡς διοπτεύει στέγος,
παίσας κάρα θώϋξεν· ἐν δ' ἐρειπίοις
νεκρῶν ἐρειφθεὶς ἕζετ' ἀρνείου φόνου,
κόμην ἀπρὶξ ὄνυξι συλλαβὼν χερί.
καὶ τὸν μὲν ἧστο πλεῖστον ἄφθογγος χρόνον·
ἔπειτ' ἐμοὶ τὰ δεῖν' ἐπηπείλησ' ἔπη,

303 γέλων πολύν] πολὺν γέλων Γ and Ien. **304** αὐτῶν] made in L from αὐτὸν.—ἐκτίσαιτ' MSS.: Musgrave conj. ἐκτίσοιτ', and so Hartung. **305** ἐπάξας A, and so (or ἐπαΐξας) most MSS.: ἀπαΐξασ L (from ἀπάξαισ), with a few MSS., and Ald. On Morstadt's conj., Nauck writes ἐσάξας. **307** διοπτεύει L (the ει partly erased), A, and most MSS.: διοπτεύοι r, and Ald. **308** θώϋξεν (without coronis) MSS.,

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enough, 'rushing *away* from me'; but ὑπάξας, expressing the sudden rush *forward*, as if towards something which had suddenly caught his attention, adds a picturesque touch which is absent from the other reading. For this sense of ὑπό in comp., cp. ὑπάγω, etc. The third possibility, **ἐπάξας**, would properly denote a rush *onwards* in a direction which had already been taken; and is thus less fitting here.

σκιᾷ τινὶ: Tecmessa, of course, followed Ajax to the door, but Athena was invisible to her: see on 15. Ajax seemed to speak with some phantom,—some creature of his brain.—**λόγους ἀνέσπα**; the phrase denotes the abrupt, spasmodic manner in which his words were jerked forth. They were wild and incoherent (21—116). Cp. Plat. *Theaet.* p. 180 A ὥσπερ ἐκ φαρέτρας ῥηματίσκια αἰνιγματώδη ἀνασπῶντες ἀποτοξεύουσι. Menander Ῥαπιζομένης fr. 7 πόθεν τούτους ἀνεσπάκασιν οὗτοι τοὺς λόγους; Ar. *Ran.* 903 τὸν δ' (Aeschylus) ἀνασπῶντ' αὐτοπρέμνοις (-ους?) | τοῖς λόγοισιν κ.τ.λ., (where the idea is that of tearing up trees by the roots; but the use of ἀναspᾶν in ref. to a bold style is suggestive). Eustathius p. 679. 61 οὐ μόνον ἐπὶ φυτῶν τὸ ἀνασπᾶν λέγεται, ἀλλὰ καὶ ἐπὶ ἀλαζονείας, ὡς δηλοῖ τὸ παρὰ Σοφοκλεῖ λόγους ἀνέσπα.

Ἀτρειδῶν κάτα: for κατά placed after its case, cp. 969.

303 **ἀμφ' Ὀδυσσεῖ**: for ἀμφί with dat. in this sense, cp. 340, 684: *El.* 1180 ἀμφ' ἐμοὶ στένεις.—**συντιθεὶς γέλων πολύν**, 'combining,' 'mingling,' much laughter with the vaunts: cp. Aesch. *Suppl.* 65 ξυντίθησι δὲ παιδὸς μόρον, *blends* that theme with her lament.—Not, 'fabricating,' with reference to the unreality of the triumph.—**γέλων**, as in *Ant.* 647: but γέλωτ' below, 382, 958. Eur. too uses γέλων where it is metrically convenient (*Ion* 1172). The form implies an Attic declension, like that of νεώς. In *Od.* 18. 350 and 20. 346 γέλον should prob. be read; in the former place the MSS. give also γέλω and γέλων. Stems in τ are post-Homeric, as Monro observes (*Hom. Gr.* § 107 n.).

304 **ὕβριν** is plainly that which he inflicts, not that which he punishes; though the latter would be suggested by the usual sense of ἐκτίνεσθαι, as in Eur. *H. F.* 547 μή ποτε Κρέοντος θάνατον ἐκτείσαλατο ('avenge'). Here the verb means, 'inflict in vengeance.'—**ἐκτείσαιτο** (for the spelling, see on 181), not **ἐκτείσοιτο**: the latter would be tenable only if αὐτοῦ could replace **αὐτῶν**. When he spoke with Athena, he fancied that he had already slain the Atreidae (100); and Odysseus, though reserved for further chastisement, was already δεσμώτης (105).—**ἰών** (=ὅτε ἤει) adds animation; see on *Ant.* 768 δράτω, φρονείτω μεῖζον ἢ κατ' ἄνδρ' ἰών.

305 **ἐπάξας** is better here than

ranting to some creature of his brain,—now against the Atreidae, now about Odysseus,—with many a mocking vaunt of all the despite that he had wreaked on them in his raid. Anon, he rushed back once more into the house; and then, by slow, painful steps, regained his reason.

And as his gaze ranged over the room full of his wild work, he struck his head, and uttered a great cry: he fell down, a wreck amid the wrecks of the slaughtered sheep, and there he sat, with clenched nails tightly clutching his hair. At first, and for a long while, he sat dumb: then he threatened me with those dreadful threats,

and Ald.: *'θώϋξεν* Brunck, and so nearly all edd. since. Nauck and Wecklein write *ἐθώυξεν* in full.—*ἐρειπίοις*] L has *ἐρειπίοισ* (not *ἐριπίοισ*) from the 1st hand; but a corrector has sought to change *ει* into *ι*. **309** *ἐρειφθεὶσ* made in L from *ἐρεφθείσ*. In the marg. (from S) *γρ. ἐρεισθείσ*, which Blaydes adopts. **311** *καὶ τὸν μὲν*] Nauck conj. *καὶ τότε μὲν*: Blaydes, *καὶ τὸν πολὺν μὲν ἔζετ'*.

ἀπάξας. The regular sense of *ἐπάσσειν* is 'to rush *at*,' or '*against*'; here it denotes that he rushes in again as if to renew the attack. *ἀπάξας*, on the other hand, would be somewhat awkward, since he was coming *towards* the speaker; and certainly cannot be defended by *Tr.* 693 *εἶσω δ' ἀποστείχουσα*, where Deianeira means, 'as I was going *away from you* into the house.' It is quite needless to write *ἐσάξας*.—**αὖθις..πάλιν**: *O. C.* 1418 n.

306 μόλις πως, by some slow and painful process, which she cannot analyse. Plat. *Prot.* p. 328 D *μόγις πως ἐμαυτὸν ὡσπερεὶ συναγείρας*. So *μόλις ποτέ* Eur. *Helen.* 896. For *πως* thus used, cp. also *Il.* 14. 104 *μάλα πώς με καθίκεο θυμὸν ἐνιπῇ*, 'thou hast strangely moved me.'

307 ἄτης, the havoc made by him; cp. *Ant.* 1260 (alluding to the corpse of Haemon), *οὐκ ἀλλοτρίαν | ἄτην*, 'the work of no stranger's madness.'

308 f. 'θώϋξεν. In *O. C.* 1624 this word begins a trimeter, the augment being omitted, as often in *ῥήσεις* (see *O. T.* 1249 n.): here, however, it is better to suppose aphaeresis. Cp. 1337 *'κράτησα*.—**ἐρειπίοις** is defined by **νεκρῶν**, wrecks consisting of corpses; and this phrase, again, by **ἀρνείου φόνου**, corpse-wrecks of slain sheep. Thus both the genitives here serve to define; while in *λείας..βουκόλων φρουρήματα* (54), the first gen. defines, and the second is possessive. Cp. 465, 616 f. The phrase *νεκρῶν ἐρείπια* occurs also in Eur. fr. 266. 2; and *χλανιδίων ἐρειπίοις* (which seems to verge on bathos) in frag. incert. 7 (ed. Nauck).

ἐρειφθεὶς: the pres. pass. *ἐρείπεται* ('crashes down') occurs in *O. C.* 1462; this aor., in Arrian *Anab.* 1. 21. 4 (of a tower) *οὐδὲ..χαλεπῶς ἂν ἠρείφθη*. Pind. *Ol.* 2. 47 has *ἐριπέντι*. The old *v. l.* **ἐρεισθεὶς** would mean, 'supported on,' but is wretchedly weak. The very fact that **ἐρειφθεὶς** follows **ἐρειπίοις**—that the slayer is prostrate among the slain—gives the word a singular force and pathos.

310 ἀπριξ..συλλαβὼν, tightly clutching: Plat. *Theaet.* 155 E *οὗ ἂν δύνωνται ἀπριξ τοῖν χεροῖν λαβέσθαι*. Cp. fr. 328. 3 *τοῦ γε κερδαίνειν ὅμως | ἀπριξ ἔχονται*. The word is from the rt. of *πρίω*, as='to grip' (1030 n.), with euphonic *α*: Aesch. uses *ἄπριγδα* (*Pers.* 1057). Cp. the Latin phrase *mordicus tenere*.

ὄνυξι..χερί, *with* the hand, *by* the nails; both datives are instrumental, but one (*ὄνυξι*) more closely defines the other; see on 230 f. (*χερὶ..ξίφεσιν*).

311 καὶ τὸν μὲν ἥστο πλεῖστον κ.τ.λ. The bold order of words is explained by *ἔπειτα* in 312: *i.e.*, the thought is; 'for *one* part of the time—the longest—he sat mute; *then*,' etc. By separating *τὸν* from *πλεῖστον*, the writer obtains the same effect as if he had said, *καὶ πρῶτον μὲν καὶ τὸν πλεῖστον χρόνον κ.τ.λ.*

312 τὰ δείν'..ἔπη, '*those* dread threats' (which still haunt my memory): cp. 650, 1226: Eur. *Ph.* 180 *ποῦ δ', ὃς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει | Καπανεύς*;

εἰ μὴ φανοίην πᾶν τὸ συντυχὸν πάθος,
κἀνήρετ' ἐν τῷ πράγματος κυροῖ ποτέ.
κἀγώ, φίλοι, δείσασα τοὐξειργασμένον
ἔλεξα πᾶν ὅσονπερ ἐξηπιστάμην.
ὁ δ' εὐθὺς ἐξώμωξεν οἰμωγὰς λυγράς,
ἃς οὔποτ' αὐτοῦ πρόσθεν εἰσήκουσ' ἐγώ.
πρὸς γὰρ κακοῦ τε καὶ βαρυψύχου γόους
τοιούσδ' ἀεί ποτ' ἀνδρὸς ἐξηγεῖτ' ἔχειν·
ἀλλ' ἀψόφητος ὀξέων κωκυμάτων
ὑπεστέναζε ταῦρος ὡς βρυχώμενος.
νῦν δ' ἐν τοιᾷδε κείμενος κακῇ τύχῃ
ἄσιτος ἀνήρ, ἄποτος, ἐν μέσοις βοτοῖς
σιδηροκμῆσιν ἤσυχος θακεῖ πεσών.
καὶ δῆλός ἐστιν ὥς τι δρασείων κακόν.
τοιαῦτα γάρ πως καὶ λέγει κὠδύρεται.

313 *φανοίην* E (cod. Par. 2884, 14th cent.): *φανείην* L, A, with most MSS., and Ald.: *φανείη* D. **314** *κυροῖ* Suidas s.v.: *κυρεῖ* L (made by a late hand from *κύροι*), with most MSS., and Ald. On the form *κύρω*, cp. *O. C.* 1159 cr. n.—*ποτέ*] Burges conj. *ποτ' ὤν*.—Nauck brackets this v. ('ein überflüssiges und mattes Anhängsel'). **315** In some of the later MSS. there is a comma after *δείσασα*: in the Aldine, after *τοὐξειργασμένον*. **316** *ἐξεπιστάμην* L. **317** In L the second *ω* of *ἐξώμωξεν*, and the *ω* of *οἰμωγὰς*, have been made from *ο*. **319** *βαρυψύχου*] made in L from

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'*those* dread vaunts' (of which we have heard). See *Tr.* 476, and Appendix there, p. 192.

313 φανοίην. The optat. of the fut. *φανέω* is formed with the modal suffix **ιη**, like the pres. optat. of contracted verbs, *δρα-ο-ιη-ν*, *δρῴην*. Cp. Xen. *Cyr.* 3. 1. 14 *ἑροίη* (opt. of fut. *ἐρέω*): Platonic *Epist.* 7. p. 339 D *διαβαλοίην*.

314 ἐν τῷ πράγματος: cp. *Ant.* 1229 *ἐν τῷ συμφορᾶς διεφθάρης*; *Ph.* 174 *ἐπὶ παντί τῳ χρείας*.

315 The words **κἀγώ, φίλοι, δείσασα** are apologetic; she would gladly have spared him the details which his threats constrained her to relate.

319 f. πρὸς γὰρ κακοῦ τε: for the prep., cp. 581, 1071. He always set forth, laid down as a rule, *τοιούσδε γόους* **ἔχειν πρὸς** *ἀνδρὸς κακοῦ*, *pertain to* him, are characteristic of him. The words, *πρὸς ἀνδρὸς κακοῦ κ.τ.λ.*, are equiv. to an adverb with the intrans. *ἔχειν*: *i.e.*, as we can say, *γόοι ἀνάνδρως ἔχουσι*, so *γόοι ἔχουσι πρὸς κακοῦ ἀνδρός*. This intrans. use of *ἔχειν* with phrases of an adverbial kind is frequent with Herodotus; *e.g.* 2. 91 *ἀγῶνα γυμνικὸν διὰ πάσης ἀγωνίης ἔχοντα*, '*consisting in* every sort of contest': see other examples on *O. T.* 709. —The alternative explanation is, 'he taught that it (was) the part of a craven *ἔχειν γόους τοιούσδε*, to indulge in such laments.' *ἔχειν* would then be used as in *Od.* 24. 515 *δῆριν ἔχουσι*. But this implies an impossible ellipse of *εἶναι* after *ἐξηγεῖτο*.

βαρυψύχου, 'heavy-hearted,' lacking the buoyant spirit which quickly rallies itself from despondency. Ajax was emphatically a soldier. (The schol.'s paraphrase, *μικροψύχου*, conveys a different idea.) The word occurs nowhere else, *βαρύθυμος* being the usual term; but cp. *βαρύφρων*, and the post-classical *βαρυκάρδιος*. Plutarch illustrates the poet's meaning when he speaks (*Mor.* p. 477 E) of men *ἐν ὀδυρμοῖς τὰ πολλὰ καὶ βαρυθυμίαις καὶ μερίμναις..διατρίβοντας*. So Heracles says, *Tr.* 1074, *ἀλλ' ἀστένακτος αἰὲν εἰπόμην κακοῖς*.

ἐξηγεῖτ': the word implies authoritative exposition (as of the sacred law by

if I declared not all the chance that had befallen; and asked in what strange plight he stood. And I, friends, in my fear, told all that had been done, so far as I surely knew it. But he straightway broke into bitter lamentations, such as never had I heard from him before. For he had ever taught that such wailing was for craven and low-hearted men; no cry of shrill complaint would pass his lips; only a deep sound, as of a moaning bull.

But now, prostrate in his utter woe, tasting not of food or drink, the man sits quiet where he has fallen, amidst the sword-slain cattle. And plainly he yearns to do some dread deed: there is some such meaning in his words and his laments.

βαρυψύχουσ. Seyffert writes *βραχυψύχου.* **320** *ἐξηγεῖτ' ἔχειν*] In L *ἔχειν* was written before *ἐξ.*, then deleted, and added in the right place.—Herwerden conj. *ἐξηγεῖτο χεῖν*: Blaydes, *ἠγεῖτο στένειν*: Tournier, *ἐξηύχει πέλειν.* **322** *βρυχώμενος*] *μυκώμενος* Triclinius. Morstadt conj. *βριμώμενος.* **324** *ἀνήρ*] *ἀνὴρ* MSS., as in 337, 344.—*βοτοῖς*] made in L from *βροτοῖσ.* **325** *θακεῖ*] made in L from *θάκει.* **326** *κακόν*] In L the *o* has been made from *ω.* **327** *γάρ πως*] made in L from *γὰρ πῶσ.*—*λέγει*] *γελᾷ* Ien.—Seyffert writes, *τοιαῦτα γάρ πως καὶ βλέπει* (dat. of *βλέπος*) *κωτίλλεται* ('such purposes are declared by his very countenance').—Nauck brackets the v., and so too Wecklein.

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the *ἐξηγηταί*), and suggests the submissive reverence with which Tecmessa listened to her lord.

321 f. ἀψόφητος . . κωκυμάτων: cp. *O. C.* 677 *ἀνήνεμον . . χειμώνων* (n.).—**ὑπεστέναξε,** groaned *low*; cp. *El.* 79 *ὑποστενούσης.*—**ὀξέων**: *Ant.* 423 *πικρᾶς | ὄρνιθος ὀξὺν φθόγγον.*—**ταῦρος ὡς βρυχώμενος**: Hes. *Theog.* 832 *ταῦρος ἐριβρύχης.* The word expresses *deep, sullen* tones, such as might come from a bull in pain: it usually implies a sound of anger or anguish, whereas *μυκᾶσθαι* can denote the mere *lowing* of oxen; hence Nonnus 29. 311 *βρυχηδὸν ἐμυκήσαντο.* The unhappy conjecture **βριμώμενος** ('snorting') was prompted by a supposed inconsistency between *βρυχώμενος* and *ὑπεστέναξε*: but there is no reason why deep tones should not be also muffled.

323 νῦν δ' contrasts his present behaviour with that described in 317. The contrast is not with *ὑπεστέναξε* (322), as though he were now wholly silent.

324 f. ἄσιτος. *Od.* 4. 788 (Penelope in her anxiety for Telemachus) *κεῖτ' ἄρ' ἄσιτος ἄπαστος ἐδητύος ἠδὲ ποτῆτος.*

σιδηροκμῆσιν: as the dead are *οἱ καμόντες, οἱ κεκμηκότες*, so *σιδηροκμής* is one who has died by the sword: cp. Aesch. *Cho.* 365 *δουρικμῆτι λαῷ*: *ib.* 889 *ἀνδροκμῆτα πέλεκυν* (an axe by which men die).

326 ὥς τι δρασείων, instead of *δρασείων τι* simply: cp. *O. C.* 630 *ὡς τελῶν ἐφαίνετο*: Xen. *An.* 1. 5. 9 *δῆλος ἦν Κῦρος ὡς σπεύδων*: Lys. or. 12 § 90 *δῆλοι ἔσεσθε ὡς ὀργιζόμενοι.*—**δρασείων**: cp. *Ph.* 1001 *ἐργασείεις* (n.). Ar. *Vesp.* 168 *ἄνθρωπος οὗτος μέγα τι δρασείει κακόν.*

327 τοιαῦτα is qualified by **πως**: something in his utterances, which she cannot define, suggests this. Cp. Xen. *Cyr.* 3. 3. 7 *ἔλεξεν ὧδέ πως εἰς τὸ μέσον.*—**καὶ λέγει κώδύρεται.** The word *ἥσυχος* in 325 does not imply *silence*; it contrasts the quietness of his present demeanour with his former frenzy, and with the first vehemence (317) of his grief. His occasional words, or laments (such as *ἰώ μοί μοι*, 333), are in a tone which foreshadows the worst.

The verse is rejected by Nauck and others as though it were inconsistent with v. 325, and had been patched up from v. 383. There is no ground for this view. On the other hand, after *ἥσυχος* in 325, the fear expressed in 326 would be unintelligible, if no reason were subjoined. Bergk, who joins in condemning the verse, allows that Sophocles is usually careful of logical coherence in

ἀλλ', ὦ φίλοι, τούτων γὰρ οὕνεκ' ἐστάλην,
ἀρήξατ' εἰσελθόντες, εἰ δύνασθέ τι.
φίλων γὰρ οἱ τοιοίδε νικῶνται λόγοις.
ΧΟ. Τέκμησσα, δεινά, παῖ Τελεύταντος, λέγεις,
ἡμῖν τὸν ἄνδρα διαπεφοιβάσθαι κακοῖς.
ΑΙ. ἰώ μοί μοι.
ΤΕ. τάχ', ὡς ἔοικε, μᾶλλον· ἢ οὐκ ἠκούσατε
Αἴαντος, οἵαν τήνδε θωΰσσει βοήν;
ΑΙ. ἰώ μοί μοι.
ΧΟ. ἀνὴρ ἔοικεν ἢ νοσεῖν, ἢ τοῖς πάλαι
νοσήμασι ξυνοῦσι λυπεῖσθαι παρών.
ΑΙ. ἰὼ παῖ παῖ.
ΤΕ. ὤμοι τάλαιν'· Εὐρύσακες, ἀμφὶ σοὶ βοᾷ.
τί ποτε μενοινᾷ; ποῦ ποτ' εἶ; τάλαιν' ἐγώ.
ΑΙ. Τεῦκρον καλῶ. ποῦ Τεῦκρος; ἢ τὸν εἰσαεὶ
λεηλατήσει χρόνον; ἐγὼ δ' ἀπόλλυμαι.

328 οὕνεκ'] εἵνεκ' several recent edd. **330** φίλων γὰρ οἱ τοιοίδε νικῶνται λόγοις Stobaeus *Flor.* 113. 8: φίλων γὰρ οἱ τοιοίδε νικῶνται φίλοι MSS., and Ald. **331 f.** δεινά] Bentley conj. δεινοῖς.—L has a comma after λέγεισ, but a later hand has added a faint point after ἡμῖν. The Aldine has a comma after ἡμῖν.—διαπεφοιβάσθαι r, and

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drama ('pflegt..sorgfältig zu motiviren'); but suggests that *here* the neglect of it might be 'a mark of the archaic style' (*Jahr. f. Class. Phil.* 97. 378).

328 f. ἐστάλην, her (self-imposed) errand; cp. *El.* 404 οἵπερ ἐστάλην ὁδοῦ: *O. C.* 20 προὐστάλης.

εἰσελθόντες. Dramatic effect required that, instead of the Chorus literally complying with this request, the interior of the tent should be disclosed to them (346).

330 λόγοις. The **φίλοι** of the MSS. was doubtless in its origin a mere oversight, but may have been helped to keep its place in the text by the construction in 1353, κρατεῖς τοι τῶν φίλων νικώμενος.

331 f. Τελεύταντος: 210 n.—**ἡμῖν** could be joined with **λέγεις**: for we sometimes find a word devoid of emphasis standing first in a trimeter, though a slight pause follows; *e.g.* 847 ἴδῃς: Aesch. *Ag.* 1130 οὐ κομπάσαιμ' ἂν θεσφάτων γνώμων ἄκρος | εἶναι, κακῷ δέ τῳ προσεικάζω τάδε: *P. V.* 673 διάστροφοι | ἦσαν, κεραστὶς δ' κ.τ.λ. But on the whole it seems better to have a comma after λέγεις, and to take ἡμῖν as ethic dat. ('to our sorrow'): though this, too, is slightly harsh; for such an ethic dat. ought not to stand first, but to follow some significant word, as in 216 μανίᾳ γὰρ ἀλοὺς ἡμὶν ὁ κλεινός: *El.* 272 τὸν αὐτοέντην ἡμίν.

διαπεφοιβάσθαι: the compound occurs only here. φοιβάζω, from Φοῖβος, meant 'to inspire,' as Apollo inspires the divine frenzy of μάντις or of poet; *Anthol.* 9. 525. 22 Φοῖβον, φοιβάζοντα, φιλοστέφανον, φιλογηθῆ: Longinus 8 § 4 πάθος φοιβάζον τοὺς λόγους. (The word could mean also 'to utter prophetically,' as in Lycophron 6 δαφνηφάγων φοίβαζεν ἐκ λαιμῶν ὅπα.) Tecmessa has just described both the recent frenzy of Ajax—which she had already pictured in vv. 233 ff.—and his present despair. By διαπεφοιβάσθαι the Chorus mean that a malign power has taken *permanent possession* of his mind. The mental trouble outlasts the frenzy (279 f.). Both διά, and the perfect tense, serve to mark this. By **κακοῖς** they mean his troubles in regard to the arms of Achilles.

Ah, my friends—indeed, this was my errand—come in and help, if in any wise ye can. Men in his case can be won by the words of friends.

CH. Tecmessa, daughter of Teleutas, dread are thy tidings, that our lord hath been frenzied by his sorrows.

AJ. (*within*). Woe, woe is me!

TE. Soon there will be worse, belike.—Heard ye not Ajax, —heard ye not that resounding cry?

AJ. Woe, woe is me!

CH. The man seems to be distempered, or else to be grieving for the distempers which lately vexed him, when he sees their work.

AJ. O my son, my son!

TE. Ah me! Eurysaces, 'tis for thee he calls! What can be his purpose? Where art thou? Unhappy that I am!

AJ. Ho, Teucer! Where is Teucer? Will his foray last for ever? And I perish!

Ald.: διαπεφοιβᾶσθαι L. From the schol. (ἐκμεμηνέναι, παρὰ τὸν φοῖτον,) Valckenär conj. διαπεφοιτάσθαι. **333** ἰώ μοί μοι] ἰώ μοι μοί L, as also in 336: but cp. 385. **337 f.** τοῖς πάλαι...παρών] Nauck conj. τοῖς πάρος...πάλιν, thinking that the vulgate arose from πάρος and πάλιν changing places, when πάλιν was altered to πάλαι, and πάρος to παρών.—νοσήμασι (without ν) MSS., Ald., and most edd.: Nauck writes νοσήμασιν.—For παρών, Linwood conj. πάρα: Blaydes, φρονῶν.

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333 ἰώ μοί μοι. Cp. *El.* 77, where a similar cry (behind the scenes) is a prelude to the heroine's entrance.

334 μᾶλλον: we understand *νοσήσει*, or the like.—ἢ οὐκ: the same crasis as in *O. T.* 555, 993, 1140.—Αἴαντος, οἷαν κ.τ.λ.: cp. 785 ὅρα..τόνδ' ὁποῖ' ἔπη θροεῖ. As in 308 *θώϋξεν* marked the first pangs of his despair, θωΰσσει here denotes a fresh access.

337 f. τοῖς πάλαι νοσήμασι ξυνοῦσι =τοῖς πάλαι ξυνοῦσι ν.: for the irregular order, cp. *Ph.* 1316 τὰς..ἐκ θεῶν | τύχας δοθείσας (n.). The sense is τοῖς ν. ἃ πάλαι ξυνῆν. If the order of words were normal, ξυνοῦσι would be predicate; 'vexed by his former maladies, as they haunt him,' ὅτε ξύνεστιν. But then (1) the alternative to ἢ νοσεῖν is less clearly marked, since the old *νοσήματα* are, in a sense, still with him; and (2) ξυνοῦσι, as referring merely to a *memory* of them, is somewhat forced.—παρών, being, as he is, in the presence of his own handiwork. The implied antithesis is with what he might feel if told of things which he had done elsewhere, but which he could not *see*. Cp. 1131, 1156.

339 ἰὼ παῖ παῖ. One of the signs that he is resolved to die is the way in which his thoughts dwell upon his son; he cannot rest till he sees him (530—544). The child is the heir of his fame, and may live to clear it of the stain (556 f.). As Eurysaces is not at once brought to him, he next cries (342), Τεῦκρον καλῶ: Teucer is his *second* thought, for to Teucer he will commit the care of his son (562).

Prof. Campbell understands ἰὼ παῖ παῖ as meaning Teucer, whom an elder brother might so address. Tecmessa, at least, did not so take the words.

340 f. ὤμοι τάλαιν': the nom. as in 800, *El.* 788, and oft.—Εὐρύσακες, so named from the shield of Ajax (19): cp. 574 n. The first syll. of a dactyl in the third foot is usually either the last syllable of a word, or else a monosyllable; but proper names are exempt from the rule. —ἀμφὶ σοί: for the prep., cp. 303: in 562 the sense is different.

ποῦ ποτ' εἶ; She had sent the child out of the tent, in charge of servants (531—539), and now fears that he has not been removed to a sufficient distance.

342 f. Τεῦκρον: the son of Telamon by Hesionè (1302), and half-brother of

ΧΟ. ἀνὴρ φρονεῖν ἔοικεν. ἀλλ' ἀνοίγετε·
τάχ' ἄν τιν' αἰδῶ κἀπ' ἐμοὶ βλέψας λάβοι.
ΤΕ. ἰδού, διοίγω· προσβλέπειν δ' ἔξεστί σοι
τὰ τοῦδε πράγη, καὐτὸς ὡς ἔχων κυρεῖ.

στρ. α'. ΑΙ. ἰὼ
φίλοι ναυβάται, μόνοι ἐμῶν φίλων,
μόνοι ἔτ' ἐμμένοντες ὀρθῷ νόμῳ,
ἴδεσθέ μ' οἷον ἄρτι κῦμα φοινίας ὑπὸ ζάλης
ἀμφίδρομον κυκλεῖται.

ΧΟ. οἵμ' ὡς ἔοικας ὀρθὰ μαρτυρεῖν ἄγαν.
δηλοῖ δὲ τοὔργον ὡς ἀφροντίστως ἔχει.

ἀντ. α'. ΑΙ. ἰὼ
γένος ναΐας ἀρωγὸν τέχνας,

344 L has the *ν* of *ἔοικεν* from a later hand.—*ἀνοίγετε*] Wecklein writes *ἄνοιγε δή*. **345** *κἀπ'*] made in L from *χἀπ'*: this is explained by the false reading *χὑπ' ἐμοῦ* in Pal.—Blaydes conj. *κἀς ἐμὲ βλέψας*. **348 f.** *ἰὼ..φίλων* is one

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Ajax, whose mother was Eriboea (569). —**τὸν εἰσαεὶ..χρόνον**: the phrase *τὸν ἀεὶ χρόνον* is frequent. The separation of *τὸν εἰσαεὶ* from *χρόνον* deserves notice, as suggesting the possibility that *τὸν ἀεὶ* may sometimes have been used (without *χρόνον*) as='for ever': a usage which, however, lacks proof: see on *El.* 1075.—**λεηλατήσει**: he had gone to the uplands of Mysia (720), 'in pursuit of foes' (564) to be despoiled. Cp. Thuc. 1. 11 § 1 (the Greeks at Troy) *φαίνονται...πρὸς γεωργίαν τῆς Χερσονήσου τραπόμενοι καὶ λῃστείαν τῆς τροφῆς ἀπορίᾳ*. The *Iliad* glances at such predatory expeditions (*e.g.* 1. 366; 9. 328).—Note the light touch with which the poet accounts for the absence of Teucer—a necessity of the plot, since Teucer might have averted his brother's suicide.

344 f. ἀνοίγετε: a usual form of summons, addressed to no particular person, but to the inmates of the house generally; Aesch. *Ch.* 877 ἀλλ' *ἀνοίξατε*: Ter. *Adelph.* 4. 4. 26 *aperite, aliquis.* Ajax had *πρόσπολοι*, though they were not at this time in the house (539).—We should not explain the plur. as addressed by the choregus to the choreutae and Tecmessa.

αἰδῶ..λάβοι: cp. *Ph.* 1078 *φρόνησιν..λάβοι*: *Tr.* 669 f. *προθυμίαν | ..λαβεῖν*.—**κἀπ' ἐμοὶ**: for this modest *καί*, cp. *Ph.* 192 *εἴπερ κἀγώ τι φρονῶ*, and n. on *Ant.* 719. **βλέψας** should naturally go with *κἀπ' ἐμοί*, though *βλέπειν ἐπί τινι* seems to occur nowhere else, and *ἐπιβλέπειν τινί* only in Lucian *Astr.* 20 *καὶ σφίσι γινομένοισι τῷ μὲν ἡ Ἀφροδίτη τῷ δὲ ὁ Ζεὺς...ἐπέβλεψαν* ('looked with favour'). The alternative is to take *ἐπ' ἐμοί* as= 'in my case,' and *βλέψας* as epexegetic; but this is certainly harsh.

346 f. διοίγω: cp. *O. T.* 1287 *διοίγειν κλῆθρα*, and *ib.* 1295.—**πράγη**, deeds: cp. 21.

The *ἐκκύκλημα* is now pushed on through the central door. It was a small stage, but large enough to allow of Ajax being shown surrounded by some of the slaughtered animals. The word *πράγη* in 347, and the language of vv. 351 ff., show that the carnage was represented. The other plays in which Sophocles has used the eccyclema are the *Antigone* (1294, where see n.), and the *Electra* (1464 f., n.).

Ajax, sitting among his victims, and meditating his own destruction, was the subject of a famous picture by Timomachus of Byzantium. Philostratus (*Vit. Apoll.* 2. 22 § 5) thus describes it: *τὸν Αἴαντα τὸν Τιμομάχου..ἀπεκτονότα τὰν τῇ Τροίᾳ βουκόλια καθῆσθαι ἀπειρηκότα* [cp. v. 325 *ἥσυχος θακεῖ*], *βουλὴν ποιούμενον καὶ*

CH. He seems to be sane. Come, open there! open—perchance e'en at the sight of me he may come to a more sober mood.

TE. Behold, I open: thou canst look on yon man's deeds, and his own plight.

AJAX *is discovered sitting amidst the slaughtered cattle.*

AJ. Alas, good sailors, alone of my friends, alone still constant to your loyalty, behold what a wave hath but now surged around me and hemmed me in, under stress of a deadly storm! 1st strophe.

CH. Ah, lady, how sadly true seems thy report! The fact proves that no sane mind is here.

AJ. Alas, ye mates staunch in sea-craft, 1st antistrophe.

v. in L.—*ναυβάται*] *ναυάται* r, and Suidas s.v. *ὀρθῷ νόμῳ*. **350** *μόνοι ἔτ'* Hermann: *μόνοι τ'* MSS. (a few have *μοῦνοί τ'*.) **351 f.** *ἴδεσθέ μ'...ζάλης*. Two verses in L, the first ending with *κῦμα*: and so Ald. **354** *οἴμ'* is suspected by Nauck. **355** *ἀφροντίστως*] Nauck thinks that this came, through a gl. *ἀκηδέστως*, from *ἀνηκέστως*.

ἑαυτὸν διαφθεῖραι. The picture was at Cyzicus in 70 B.C. (Cic. *In Verr.* 2. 4. 60), but was afterwards bought by Julius Caesar for the Temple of Venus Genetrix in Rome (Plin. *N. H.* 7. 38 § 126). See Introduction § 20.

348—429 This kommos serves, like the last (201—262), as a lyric expression of tragic pathos; after which the situation is further developed, as in the former case, by iambic dialogue. But in one respect this kommos differs from its predecessor. In order to bring the mind of Ajax into fuller relief, the lyrics are given to him alone, while the Chorus and Tecmessa speak only trimeters.

The structure is as follows:—1st strophe 348—355 = 1st antistr. 356—363: 2nd str. 364—378 = 2nd ant. 379—393: 3rd str. 394—411 = 3rd ant. 412—429. For the metres see Metrical Analysis.

348 ff. **ὦ φίλοι ναυβάται**: his first words mark the affection which was so deep in the rugged nature.—**ἐμμένοντες**: Cp. *O. T.* 351 (*τῷ κηρύγματι*) *ἐμμένειν*.—**ὀρθῷ νόμῳ**, the right, sound rule of loyalty to friendship—which the Greek chiefs have forsaken.

351 ff. **ἴδεσθέ μ'**: for this midd. aor., cp. *Ph.* 351 n. The constr. is as in Aesch. *P. V.* 92 *ἴδεσθέ μ' οἷα πρὸς θεῶν πάσχω θεός*.—**κῦμα** is the bloodshed; **ζάλης**, the storm of frenzy by which it was caused: cp. Pind. *O.* 12. 11 *οἱ δ' ἀνιαραῖς | ἀντικύρσαντες ζάλαις ἐσλὸν βαθὺ πήματος ἐν μικρῷ πεδάμειψαν χρόνῳ*. The epithet **φοινίας**, denoting the *effect* of the *ζάλη* (*i.e.*, really belonging, in sense, to *κῦμα*), has a more vivid fitness than in *O. T.* 24, where by *βυθῶν..φοινίου σάλου* is meant the pestilence.

ἀμφίδρομον, 'running around' me.—**κυκλεῖται**: this rare midd. is read in Her. 8. 16, *μηνοειδὲς ποιήσαντες τῶν νεῶν ἐκυκλεῦντο ὡς περιλάβοιεν αὐτούς*. But in fr. 787. 2 *κυκλεῖται* is pass.; and so Ellendt would take it here ('*is rolled* around me'),—needlessly, I think. **κυκλοῦται** would be the more usual *midd.* form (Her. 3. 157, and oft.).

354 f. **οἴμ'**: this elision occurs in 587; *Ant.* 320, 1270; Ar. *Ach.* 590. Though it breaks the rule of Tragedy against eliding diphthongs, it was doubtless too familiar to offend the ear. The *οἳ ἐμὲ δειλήν* in *Anth.* 9. 408 does not warrant us in supposing that *οἴμ'* = *οἵ με*.

ἀφροντίστως ἔχει. Cp. *Tr.* 366 *πέμπων οὐκ ἀφροντίστως*: Xen. *Cyr.* 1. 6. 42 *μηδέποτ' οὖν ἀφροντίστως ἔχε*, 'never be heedless.' For the pass. form of the word, cp. *δυσλόγιστον* (40 n.). It is not easy to decide whether the subject to *ἔχει* is Ajax, or *τοὔργον*: but the usage of the adverb rather favours the view that it is Ajax. The phrase is designedly euphemistic and reticent.

357 **ναΐας ἀρωγὸν τέχνας**, helpful *of*

3 ἅλιον ὃς ἐπέβας ἐλίσσων πλάταν,
4 σέ τοι σέ τοι μόνον δέδορκα πημονὰν ἐπαρκέσοντ'· 360
5 ἀλλά με συνδάϊξον.

ΧΟ. εὔφημα φώνει· μὴ κακὸν κακῷ διδοὺς
ἄκος πλέον τὸ πῆμα τῆς ἄτης τίθει.

στρ. β'. ΑΙ. ὁρᾷς τὸν θρασύν, τὸν εὐκάρδιον,
2 τὸν ἐν δαΐοις ἄτρεστον μάχαις, 365
3 ἐν ἀφόβοις με θηρσὶ δεινὸν χέρας;
4 οἴμοι γέλωτος, οἷον ὑβρίσθην ἄρα.
ΤΕ. 5 μή, δέσποτ' Αἴας, λίσσομαί σ', αὔδα τάδε.
ΑΙ. 6 οὐκ ἐκτός; οὐκ ἄψορρον ἐκνεμεῖ πόδα;
7 αἰαῖ αἰαῖ. 370

358 ἁλίαν ὃς ἐπέβας MSS. (ὅστ' for ὃς, r). Hermann restored ἅλιον: but afterwards preferred ὃς ἁλίαν ἔβας.—ἑλίσσων] Nauck writes ἐρέσσων, a conj. of Blaydes. **359 f.** σέ τοι σέ τοι...ἐπαρκέσοντ'] Two verses in L, the first ending with δέδορκα.—ποιμένων ἐπαρκέσοντ' L, with most MSS., and Ald. (ποιμαίνων Mosq. b.: ἐπαρκέσαντ' Γ). Reiske restored πημονὰν (Vauvilliers πημονῶν), also proposing ἀπαρκέσοντ'. Hermann wrote ποιμένων ἔτ' ἄρκος ὄντ' (from Alcaeus fr. 15. 4 κνάμιδες, ἄρκος ἰσχύρω βέλευς).

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the seaman's art, *i.e.*, its ministers: the gen., as in Aesch. *Eum.* 486 ἀρωγὰ τῆς δίκης ὁρκώματα. Cp. 201.

358 ἅλιον ὃς ἐπέβας is the best correction of **ἁλίαν ὃς ἐπέβας**. The two short syllables ὃς ἐπ- then correspond with a long syllable (the first of ἐμμένοντες) in v. 350; as the dochmiac metre allows. Hermann's later emendation, **ὃς ἁλίαν ἔβας**, avoids, indeed, resolving the long syllable, but unwarrantably alters ἐπέβας: nor is there much force in his reason for preferring it, viz., that the gloss ἐπέβας τῶν νεῶν points to ἁλιᾶν.. πλατᾶν, and this to ἅλιαν (rather than ἅλιον) πλάταν. Cp. Eur. *Heracl.* 82 ἁλίῳ πλάτᾳ.

ὃς follows **γένος**, as in 760 ὅστις refers to σώματα in 758, and in *Ant.* 707 ff. ὅστις is resumed by οὗτοι.—**ἐπέβας**, absol., 'embarked' (as in Thuc. 7. 62 § 2 ἐπιβήσονται),—recalling the moment when they set forth from Salamis together; a point which is lost if ἐπέβας be taken as ='thou hast come hither.'—**ἑλίσσων**: cp. Eur. *Or.* 171 πόδα σὸν εἰλίξεις, *i.e.*, 'move swiftly.'

360 πημονὰν ἐπαρκέσοντ': cp. *Il.* 2. 873 οὐδέ τί οἱ τό γ' ἐπήρκεσε λυγρὸν ὄλεθρον: *Od.* 17. 568 οὔτε τι Τηλέμαχος τό γ' ἐπήρκεσεν οὔτε τις ἄλλος. Thus, though ἐπαρκεῖν could not mean literally 'to ward *off*,' epic precedent warranted its use in an equivalent sense, which was strictly that of bringing one help *against* a danger. In lyrics, at least, where epic associations have a large scope, it seems needless to write **ἀπαρκέσοντ'**.

The traditional reading **ποιμένων** is explained by the schol. in L, τῶν ἐμὲ ποιμαινόντων καὶ θαλπόντων: *i.e.*, the sense was taken to be, 'I see that thou, alone *of my shepherds* (=of those who care for me), canst help.' But ποιμένων, in such a context, would suggest rather the idea of chieftainship (cp. ποιμένα λαῶν, ναῶν ποιμένες in Aesch. *Suppl.* 767): and there can be little doubt that **πημονὰν** is right.

361 ἀλλά, appealing: cp. *O. T.* 14, etc.: Pind. *O.* 6. 22 ὦ Φίντις, ἀλλὰ ζεῦξον ἤδη μοι σθένος ἡμιόνων ('*come*, yoke').—For the enclitic **με** before its verb, cp. *El.* 1359 ἀλλά με | λόγοις ἀπώλλυς.—**συνδάϊξον**: ἅμα τοῖς βοτοῖς.

362 f. εὔφημα φώνει: cp. 591.—**κακὸν κακῷ διδοὺς ἄκος**: so fr. 74 ἐνταῦθα μέντοι πάντα τἀνθρώπων νοσεῖ, | κακοῖς ὅταν θέλωσιν ἰᾶσθαι κακά. Her. 3. 53 μὴ τῷ κακῷ τὸ κακὸν ἰῶ: Thuc. 5. 65 § 2 διανοεῖται κακὸν κακῷ ἰᾶσθαι: Plat. *Prot.* p. 340 E ἰώμενος μείζον τὸ νόσημα ποιῶ.—

ye who manned the ship and made the oar-blade flash upon the brine,—in you, in you alone I see a defence against misery: come, slay me also!

Ch. Hush thy wild lips: cure not ill by ill, nor increase the anguish of the doom.

Aj. Seest thou the bold, the strong of heart, the dauntless in battles with the foe,—seest thou how I have shown my prowess on creatures that feared no harm? Alas, the mockery! How then have I been shamed! 2nd strophe.

Te. Ajax, my lord, I implore thee, speak not thus!

Aj. Hence! out with thee! avaunt—begone!—Woe is me! woe is me!

Blaydes (p. 318) conj. ἔτ' ἀρκέσοντ'. **366** ἀφόβοις με] Blaydes writes ἀφόβοισι.—δεινὸν χέρας] δεινὸν θέντα χέρας Ien. **367** οἴμοι A, with most MSS., and Ald.: ὤιμοι L: ὤμοι r. **368** τάδε] τόδε r. **369** οὐκ ἐκτός; οὐκ ἄψορρον MSS.: οὐκ ἐκτὸς ἄψορρον Neue, since in 384 the MSS. give ἴδοιμί νιν, καίπερ (where see n.): so Nauck and Wecklein.—ἐκνεμεῖ] Blaydes conj. ἐκνεμεῖς. **370** αἰαῖ αἰαῖ Dindorf: αἲ αἲ αἲ αἲ (or αἰ *quater*) r: αἲ αἲ αἲ L, with some others: αἲ, αἲ, αἰ Ald.

τὸ πῆμα τῆς ἄτης: cp. *Ph.* 765 τὸ πῆμα.. τῆς νόσου: *Od.* 3. 152 ἐπὶ γὰρ Ζεὺς ἤρτυε πήμα κακοῖο.—Not, 'make the present woe worse than the (*original*) plague': τῆς ἄτης would then need further definition.

364 f. θρασύν, bold, enterprising; **εὐκάρδιον**, stout-hearted in facing danger; **ἄτρεστον**, intrepid in the critical stress of fight. The good sense of θρασύς is frequent in poetry from Homer onwards, though in Attic prose the bad sense predominates.

366 ἀφόβοις, fearing no harm from man;—a pathetic epithet, which is marred by taking it as='not *formidable*' to man. ἀφόβοις.. θηρσὶ is not an oxymoron (as if it meant, 'wild creatures which are not wild,' 'tame beasts'): θηρσί is a generic term; he attacked beasts instead of men: cp. fr. 855. 12 ἐν θηρσίν, ἐν βροτοῖσιν, ἐν θεοῖς ἄνω.

δεινὸν χέρας: cp. *Il.* 7. 457 ἀφαυρότερος χεῖράς τε μένος τε.

367 οἴμοι γέλωτος: for the gen., cp. 908 ὤμοι ἐμᾶς ἄτας: *O. C.* 1399 οἴμοι κελεύθου κ.τ.λ.

368 δεσπότ', as in 485: she is a δούλη (489).

369 οὐκ ἐκτός; οὐκ ἄψορρον κ.τ.λ. It seems more probable that in v. 384 the MSS. have lost a syllable (as μήν) than that here we should omit the second οὐκ. Cp. *O. T.* 430 f.: οὐκ εἰς ὄλεθρον; οὐχὶ θᾶσσον; οὐ πάλιν | ἄψορρος οἴκων τῶνδ' ἀποστραφεὶς ἄπει; If here we read, **οὐκ ἐκτὸς ἄψορρον ἐκνεμεῖ πόδα**; the verse becomes much tamer; while ἐκτὸς, taken with ἄψορρον ἐκνεμεῖ, is positively weak. It may be added that the first syllable of ἄψορρον here, and of καίπερ in 384, must then be treated as having the time-value of –⏑: whereas all the other trimeters in this kommos are normal.

For **ἐκτὸς** cp. *O. T.* 676 οὔκουν μ' ἐάσεις κἀκτὸς εἶ;—**ἄψορρον** is probably the adv., as in *Tr.* 902 ὅπως ἄψορρον ἀντῴη πατρί, *El.* 53 ἄψορρον ἥξομεν.—**ἐκνεμεῖ** here gives the notion, 'take forth into other pastures.' This rare compound occurs in Theophr. *Hist. Plant.* 9. 16 § 1 ὀλίγος ὁ τόπος ὁ φέρων, καὶ τοῦτον αἱ αἶγες ἐκνέμονται, *depascunt*, 'the region which bears (the plant *dictamnum*) is small, and is stripped of it by the browsing goats.' The analogy of Pind. *N.* 6. 15, ἴχνεσιν ἐν Πραξιδάμαντος ἐὸν πόδα νέμων, would certainly point to **ἐκνεμεῖς**, but we must allow for the poetical use of the middle voice, so frequent with Sophocles. Of the midd. fut., Thuc. 4. 64 § 5 has νεμούμεθα, Dem. or. 21 § 203 νεμεῖσθαι.

ΧΟ. 8 ὦ πρὸς θεῶν ὕπεικε καὶ φρόνησον εὖ.
ΑΙ. 9 ὦ δύσμορος, ὃς χερὶ μὲν
10 μεθῆκα τοὺς ἀλάστορας, ἐν δ' ἑλίκεσσι
11 βουσὶ καὶ κλυτοῖς πεσὼν αἰπολίοις 375
12 ἐρεμνὸν αἷμ' ἔδευσα.
ΧΟ. 13 τί δῆτ' ἂν ἀλγοίης ἐπ' ἐξειργασμένοις;
14 οὐ γὰρ γένοιτ' ἂν ταῦθ' ὅπως οὐχ ὧδ' ἔχειν.

ἀντ. β'. ΑΙ. ἰὼ πάνθ' ὁρῶν, ἁπάντων τ' ἀεὶ
2 κακῶν ὄργανον, τέκνον Λαρτίου, 380
3 κακοπινέστατόν τ' ἄλημα στρατοῦ,
4 ἦ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις.
ΧΟ. 5 ξὺν τῷ θεῷ πᾶς καὶ γελᾷ κώδύρεται.

371 ὦ πρὸς θεῶν. This v. is given to the Chorus in the MSS., and Ald.: Schneidewin was the first editor who, following O. Müller, gave it to Tecmessa. **372—375** L divides the vv. thus:—ὦ δύσμορος— | μεθῆκα— | ἐν δ'— | κλυτοῖσ. . αἰπολίοισ. **372** ὦ r, and Ald.: ὦ L.—χερὶ μὲν Hermann: χερσὶ μὲν L, A, with most MSS., and Ald.: χεροῖν (without μὲν) Triclinius, r; which Hartung and Nauck prefer. **375 f.** πεσὼν] G. Wolff would read πέσον (with δεύσας in 376) for metre's sake, keeping the MS. ὀλέσας in the antistr., 390. For the same reason Nauck suggests, instead of κλυτοῖς πεσὼν, something like δειλοῖσιν ἐν. **378** ἔχειν] In the citation of this v. by Suidas (s.v. τί δῆτα) a *v.l.* is ἔχει: and the schol. here (ὅπως ταῦτα μὴ οὕτως σχοίη) possibly read ἔχοι.—Blaydes writes οὐ γὰρ γένοιτ' ἂν ταῦτά γ' ὥστ' οὐχ ὧδ' ἔχειν. **379** πάνθ' ὁρῶν] Nauck reads πάντα δρῶν, a conj. of Wakefield (*Silv. Crit.* IV. p. 138).—ἁπάντων τ' ἀεὶ L, with most MSS., and Ald.: ἁπάντων ἀεὶ r. In L ἁπάντων τ' ἀεὶ has been

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371 ὦ πρὸς θεῶν κ.τ.λ. The MSS. seem right in giving this verse to the Chorus. Just after so violent a rebuke, the timid Tecmessa would scarcely venture on praying her 'master' to be 'sane'; while the intercession of the Chorus is natural enough.

372 ff. ὦ δύσμορος: cp. *Ant.* 1319 ὦ μέλεος, where ὦ is exclamatory, and stronger than the mere sign of the vocative (ὦ).—ὃς, with causal force; *El.* 160 n.—χερὶ μὲν μεθῆκα, instead of χερὶ μεθῆκα μέν: for the irregular place of μέν, cp. *Ph.* 279 ὀρῶντα μὲν ναῦς . . | . . βεβώσας, ἄνδρα δ' οὐδέν' ἔντοπον (instead of ὁρῶντα ναῦς μέν). χερὶ belongs in sense to ἔδευσα no less than to μεθῆκα.

τοὺς ἀλάστορας: in *O. C.* 788 and *Tr.* 1235 the word denotes 'avenging spirits'; here, 'accursed wretches,' as the polluted Orestes calls himself ἀλάστορα (Aesch. *Eum.* 236): cp. Dem. or. 18 § 296 ἄνθρωποι μιαροὶ καὶ κόλακες καὶ ἀλάστορες, ἠκρωτηριασμένοι τὰς ἑαυτῶν ἕκαστοι πατρίδας ('who have crippled their respective cities'),—a passage which suggests that ἀλάστωρ, as said of a man, meant rather one who is a 'curse' or 'plague' to his neighbours, than one who is driven by an avenging spirit; indeed, such a passive sense is not easily conceived.

κλυτοῖς: from the Homeric κλυτὰ μῆλα (*Od.* 9. 308).—αἰπολίοις: *Il.* 11. 679 αἰπόλια πλατέ' αἰγῶν. This is the only express mention of goats among his victims; but there is no reason to think that αἰπόλιον could be used as merely = ποίμνιον.—ἐρεμνὸν: suggested doubtless by Aesch. *Ag.* 1390 ἐρεμνῇ ψακάδι φοινίας δρόσου.—αἷμ' ἔδευσα: cp. *Tr.* 848 τέγγει δακρύων ἄχναν (n.).

377 ἐπ' ἐξειργασμένοις: ἐπὶ denotes the condition: Aesch. *Ag.* 1379 ἕστηκα δ' ἔνθ' ἔπαισ' ἐπ' ἐξειργασμένοις. (The phrase occurs also in *Pers.* 525.) Cp. *Ant.* 556 ἐπ' ἀρρήτοις . . τοῖς ἐμοῖς λόγοις (n.).

οὐ γὰρ γένοιτ' ἂν κ.τ.λ. Two modes of expression are here mixed: (1) οὐκ ἂν γένοιτο τοῦτο οὐχ ὧδ' ἔχειν, *it could not come to pass that this should not be thus.*

CH. For the gods' love, yield to counsel, and learn wisdom!

AJ. Wretch that I am, who suffered the accursed men to slip through my hands, but fell on horned kine and goodly flocks, and made their dark blood flow!

CH. Why grieve when the deed is past recall? These things can never be but as they are.

AJ. Ah, thou who watchest all things, thou ready tool of every crime, ah, son of Lartius, thou foulest knave in all the host, I warrant thou laughest loud and long for joy! 2nd antistrophe.

CH. As the god gives, so every man laughs or mourns.

made from *πάντων ἀεί* by another hand, but not (apparently) a late one; indeed, it might well be that of the first corrector, S. Eustathius p. 415. 19 has *ὁ δὲ παρὰ Σοφοκλεῖ Ὀδυσσεὺς, ὡς πάντων ἀεὶ κακὸν (sic) ὄργανον, ἐπιψόγως πάνθ' ὁρᾶν λέγεται*: but this hardly warrants the conclusion that, in his text of the poet, he found *πάντων* rather than *ἁπάντων τ'*.—Elmsley wished to read either (1) *πᾶν θ' ὁρῶν, ἁπάντων τ'*: or (2) *πάνθ' ὁρῶν, ἁπάντων δ'*.—Brunck gives *ἁπάντων* (without *τ'*): so, too, Lobeck and Nauck. **380** *Λαρτίου* Triclinius: *λαερτίου* L, with most MSS.: *Λαερτίου* Ald. **381** *κοκοπνέστατον (sic)* L.—Since *ἄλημα* recurs in 389, Schneidewin conj. here *τε λῆμα*: Burges, *τε λῦμα*. **382** *ἦ που] ἦ* (without *που*) r.—*γέλωθ'] γέλων* Mosq. b, and the MSS. of Suidas (except A) s.v. *ἄλημα*.—*ἄγεις*] Nauck writes *γελᾷς*. **383** *ξὺν τῷ θεῷ] ξὺν θεῷ* Mosq. b. Schneidewin writes *ξύν τοι θεῷ*.—Suidas s.v. *ξὺν τῷ* has *γὰρ* instead of *πᾶς*.

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(2) *οὐκ ἂν γένοιτο ὅπως τοῦτο οὐχ ὧδ' ἔξει*,—with the same meaning: cp. *O. T.* 1058 f. *οὐκ ἂν γένοιτο τοῦθ', ὅπως ἐγὼ . . | . . οὐ φανῶ τοὐμὸν γένος*. In other words, the constr. would be plain if **ὅπως** were struck out. The irregular presence of *ὅπως* is due to its association with statements of impossibility in the formula *οὐκ ἔστιν ὅπως οὐ* (*O. C.* 97, *El.* 1479): its *place* is explained by the analogy of such a sentence as *O. T.* 1058 *οὐκ ἂν γένοιτο τοῦθ', ὅπως κ.τ.λ.*, where *τοῦτο* is subject to *γένοιτο*. The declension of *οὐδείς-ὅστις-οὐ*, as an integral equivalent for *πᾶς τις*, similarly illustrates the manner in which the associations of idiom could sometimes generate anomalies in grammar.

For the sentiment, cp. *Tr.* 742 *τὸ γὰρ | φανθὲν τίς ἂν δύναιτ' ἂν ἀγένητον ποεῖν*; (n.).

379 f. πάνθ' ὁρῶν: as Philoctetes says to Odysseus, *Ph.* 1013 *ἀλλ' ἡ κακὴ σὴ διὰ μυχῶν βλέπουσ' ἀεὶ | ψυχή κ.τ.λ.*, 'thy base soul, ever peering from some ambush.' The conjecture *πάντα δρῶν* is not only weak, but incorrect, since the sense would require *πᾶν δρῶν*.

ἁπάντων τ'. It is needless to change **τ'** to **δ'**: though *δέ* often occurs thus in 'epanaphora,' as *Ant.* 806 *τὰν νεάταν ὁδὸν | στείχουσαν, νέατον δὲ φέγγος λεύσσουσαν* (n.). Here the case for **δ'** would be stronger if *ἅπανθ'* (and not *πάνθ'*) had preceded.

κακῶν ὄργανον: cp. *Ph.* 407 (of Odysseus) *ἔξοιδα γάρ νιν παντὸς ἂν λόγου κακοῦ | γλώσσῃ θιγόντα καὶ πανουργίας*.

381 ἄλημα, 'fine meal' (*ἀλέω*), hence, 'a subtle knave,'—a word found only here and in 389. *παιπάλη* (reduplicated from *πάλη*) had the same senses, literal and figurative; and *παιπάλημα* was a current term (Ar. *Av.* 430, Aeschin. or. 2 § 40). In fr. 827 Odysseus is called *πάνσοφον κρότημα*, as in *Ph.* 927 *πανουργίας | δεινῆς τέχνημ' ἔχθιστον*.—For the early repetition of *ἄλημα*, in 389, cp. that of *κείσομαι* in *Ant.* 76 (n.).

382 ἦ που: cp. 176.—**ἄγεις**. The phrase *ἄγειν γέλωτα* denotes frequent or continued derision, as *ἄγειν κτύπον* = 'to keep up a noise': Eur. *Or.* 182 *κτύπον ἠγάγετ' οὐχὶ σῖγα κ.τ.λ.* So *νεῖκος ἄγειν*, to sustain a conflict (Pind. *P.* 9. 33): *σχολὴν ἄγειν*, etc.

383 ξὺν τῷ θεῷ. Those who write *ξύν τοι θεῷ* here do so on the ground that *σὺν θεῷ*, not *σὺν τῷ θεῷ*, is the regular phrase when the sense is general, 'with the divine aid'; whereas in *O. T.* 146 *σὺν τῷ θεῷ* refers to a particular god (Apollo). But there is an arbitrary rigour in this

ΑΙ. 6 ἴδοιμι <μήν> νιν, καίπερ ὢδ' ἀτώμενος.
7 ἰώ μοί μοι. 385
ΧΟ. 8 μηδὲν μέγ' εἴπῃς· οὐχ ὁρᾷς ἵν' εἶ κακοῦ;
ΑΙ. 9 ὦ Ζεῦ, προγόνων προπάτωρ,
10 πῶς ἂν τὸν αἱμυλώτατον, ἐχθρὸν ἄλημα,
11 τούς τε δισσάρχας ὀλέσσας βασιλῆς 390
12 τέλος θάνοιμι καὐτός;
ΤΕ. 13 ὅταν κατεύχῃ ταῦθ', ὁμοῦ κἀμοὶ θανεῖν
14 εὔχου· τί γὰρ δεῖ ζῆν με σοῦ τεθνηκότος;

στρ. γ'. ΑΙ. ἰὼ
2 σκότος, ἐμὸν φάος,
3 ἔρεβος ὦ φαεννότατον, ὡς ἐμοί, 395
4 ἕλεσθ' ἕλεσθέ μ' οἰκήτορα,

384 *ἴδοιμί νιν, καίπερ ὢδ'* L, with most MSS., and Ald.: but a few of the later MSS. have *ἴδοιμί νιν ὧδ'* (omitting *καίπερ*), and so most MSS. of Suidas s.v. *ἀτώμενος*, though one at least (E) has *ἴδοιμι νῦν καίπερ* (Bernhardy's Suidas I. p. 843). Triclinius wrote *ἴδοιμι δή νιν*: Hermann, *ἴδοιμι μέν νιν* (citing *ἴδοιμενἴν* from one MS., Aug. c): Dindorf (with L. Dindorf), *ἴδοιμι μήν νιν*. Apitz conj. *ἴδοιμί νύν νιν*: Elmsley, *ἴδοιμ' ἐγώ νιν*.—Editors who omit the second *οὐκ* in 369 read *ἴδοιμί νιν, καίπερ* here. **385** *ἰώ μοί μοι* L, made from *ἰώ μοι μοί*: cp. 333. **386** *εἶ*] made in L from *ῆι*. **387**—**390** L divides the vv. thus:—*ὦ ζεῦ— | πῶσ ἂν— | ἐχθρὸν— δισ-|σάρχασ...βασιλῆσ.* **387** *προπάτωρ*] *πρόπατορ* r: *πάτερ* Triclinius, and so Nauck (reading *χεροῖν* in 372, cr. n.). Dindorf conj. *γένετορ*. **389 f.** *δισσάρχας*] L has the second *σ* from a later hand. Blomfield conj. *δισσάρχους*.—*ὀλέσασ* L, with most MSS., and Ald.: the correction *ὀλέσσας* is usu. ascribed to Turnebus (ed. 1552–3), but by Herm. to Triclinius. Suidas s.v. *ἄλημα* has *βασιλεῖς ὀλέσας* (in that order).—*βασιλῆσ* L (*sic*, but the *ι* subscript may be from a later hand): *βασιλεῖς* most MSS., and Ald.: but a few have

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doctrine. *ὁ θεός* often means 'the divine power' generally: *e.g.* frag. adesp. 471 *ὁ γὰρ θεὸς μέγιστος ἀνθρώποις νόμος*: and 496. 2 *πόρρω γὰρ ἐστὼς ὁ θεὸς ἐγγύθεν βλέπει*. And this very phrase, *σὺν τῷ θεῷ*, occurs once, at least, in a passage where the context plainly indicates that the sense is general, viz. Eur. fr. 490 *σὺν τῷ θεῷ χρὴ τοὺς σοφοὺς ἀναστρέφειν | βουλεύματ' ἀεί*. There, indeed, as here, Nauck changes *τῷ* to *τοι*, but without any warrant.

ἴδοιμι κ.τ.λ. The question whether the MSS. have lost a syllable here depends on the view taken of 369. I have given reasons for thinking that the second *οὐκ* in that verse is genuine; from which it would follow that there is a defect here. Bellermann, indeed, is content to hold that Sophocles neglected an exact correspondence; but this seems very unlikely. L. Dindorf's remedy *ἴδοιμι <μήν> νιν*, has this advantage over the others (cr. n.), that it gives a light adversative force, and so fitly responds to v. 383, *ξὺν τῷ θεῷ κ.τ.λ.* 'Triumph, like defeat, is the gift of heaven.'—'*Yet* would that I could see him,' etc. The next best conjecture is perhaps that of Apitz, *ἴδοιμί νύν νιν*.

386 μηδὲν μέγ' εἴπῃς: cp. *El.* 830 *μηδὲν μέγ' ἀΰσῃς* (n.).

387 f. προπάτωρ, a word used by Pindar, Eur., and Herodotus. The reading **πάτερ** (requiring **χεροῖν** instead of *χερὶ μὲν* in 372) had an obvious and prosaic motive; viz., that Aeacus, the grandfather of Ajax, was the son of Zeus (*Il.* 21. 189), so that Zeus could not properly be called an 'ancestor' of the hero's 'ancestors.' But when the poet wrote *προγόνων προπάτωρ*, it was enough for him that it expressed the

AJ. Yet would that I could see him, shattered though I am! Ah me, ah me!

CH. Speak no proud word: seest thou not to what a plight thou hast come?

AJ. O Zeus, father of my sires, would that I might slay that deep dissembler, that hateful knave, and the two brother-chiefs, and lastly die myself also!

TE. When thou makest that prayer, pray therewith for me also that I die: wherefore should I live when thou art dead?

AJ. Alas, thou darkness, my sole light! O thou nether gloom, fairer for me than any sunshine! take me, take me to dwell with you,— 3rd strophe.

βασιλῆς, which is confirmed by the grammarian Draco Stratonicensis (*c.* 125 A.D) p. 115. 18, and Herodian (*c.* 240 A.D.) in Bekker *Anecd.* p. 1195: σημειοῦται δὲ ὁ Ἡρωδιανὸς παρὰ τῷ Σοφοκλεῖ τοὺς βασιλῆς διὰ τοῦ ῆ γραφομένους κατὰ τὴν αἰτιατικὴν, οἷον τούς τε δισσάρχας ὤλεσας (*sic*) βασιλῆς. **393** δεῖ] εἶ made in L from *η*. **394—400** L divides the vv. thus:—ἰὼ—φαεν-|νότατον ὡσ ἐμοί, | ἕλεσθέ μ'—οἰκήτορα, | ἕλεσθέ μ'— | γένοσ— | ἔτ' ἄξιοσ—εἶσ | ὄνησιν ἀνθρώπων. **395** φαεννότατον] In L the letters *τα* have been added by S. φαεινότατον r.—ὡς ἐμοί] Suidas s.v. ἰὼ σκότος omits ὡς. **396** ἕλεσθ' ἕλεσθέ μ' Elmsley: ἕλεσθέ μ' ἕλεσθέ μ' L, A, with most MSS., Suid. s.v. ἰὼ σκότος, and Ald.: ἕλεσθέ μ' ἕλεσθ' r, and Brunck (cp. cr. n. on 414). ἕλεσθέ μ' οἰκήτορα | ἕλεσθε οὖτε γὰρ Γ.

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thought, 'author of my line'; he did not trouble himself with this subtlety.—It was the nymph Aegina who bore Aeacus to Zeus (Plat. *Gorg.* p. 526 E: τὸν δικαστὴν τὸν τῆς Αἰγίνης υἱόν).

πῶς ἂν . . θάνοιμι: cp. *Ph.* 531 f. πῶς ἂν ὑμὶν ἐμφανὴς | ἔργῳ γενοίμην (n.).

389 f. δισσάρχας (found only here): see on 251 δικρατεῖς.—**ὀλέσσας**: cp. *Ph.* 1163 πέλασσον. (Below, in 927, some edd. read ἐξανύσσειν: see n. there.) This epic licence in tragic lyrics is illustrated by their toleration of such forms as τόσσον (185), μέσσος, ζώειν (*El.* 157, *O. C.* 1213), πνείειν (*Ant.* 1146), etc.—**βασιλῆς** is the form which the grammarians Draco and Herodian read here (cr. n.). But, so far as Attic inscrr. are available, they indicate that the acc. plur. from ευ stems ended in *-έᾶς*, always uncontracted; while the contraction in *-εῖς* (not *-ῆς*) was the rule from the Macedonian age onwards. (The earliest example of τοὺς βασιλεῖς quoted by Meisterhans, *Gramm. Att. Inschr.* § 39, belongs to 318—311 B.C.) We must regard the acc. βασιλῆς here, then, not as an old Attic, but as a poetical form. On the other hand, βασιλῆς was the form of the *nom.* plur. in the older Attic (cp. 189). Herodian (*l. c.*, cr. n.) cites νομῆς from Xenophon, as if it were an *acc.* pl. like βασιλῆς here: but in the place to which he apparently refers (*Cyr.* 1. 1 § 2) it is *nom.*, and the best recent edd. give νομεῖς.

θάνοιμι καὐτός: cp. Aesch. *Cho.* 438 ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.

394 f. σκότος, the darkness of death, as the gates of Hades are σκότου πύλαι (Eur. *Hec.* 1): **ἔρεβος**, as in *O. C.* 1389 τὸ Ταρτάρου | στυγνὸν...ἔρεβος. So, too, in *Il.* 8. 368 it is merely a term for 'the nether gloom' (ἐξ ἐρέβευς ἄξοντα), not a definitely named region, Erebos.—**ὡς ἐμοί**: for this limiting force of ὡς, cp. *O. C.* 20 μακρὰν...ὡς γέροντι: Plat. *Soph.* p. 226 C ταχεῖαν, ὡς ἐμοί, σκέψιν.

396 f. ἕλεσθ' ἕλεσθέ μ': the most probable reading; see on 414. Here the midd. means, '*take to yourselves*' (and not, as normally, '*choose*'): it is thus more expressive than ἕλετε: cp. *O. T.* 887 κακά νιν ἕλοιτο μοῖρα. Conversely we find εὑρεῖν where εὑρέσθαι would be normal (*El.* 1061).

ἔλεσθέ μ'· οὔτε γὰρ θεῶν γένος οὔθ' ἁμερίων
ἔτ' ἄξιος βλέπειν τίν' εἰς ὄνασιν ἀνθρώπων.
ἀλλά μ' ἃ Διὸς
ἀλκίμα θεὸς
ὀλέθριον αἰκίζει.
ποῖ τις οὖν φύγῃ;
ποῖ μολὼν μενῶ;
εἰ τὰ μὲν φθίνει, φίλοι, *τοιοῖσδ'
ὁμοῦ πέλας, μώραις δ' ἄγραις προσκείμεθα,
πᾶς δὲ στρατὸς δίπαλτος ἄν με
χειρὶ φονεύοι.

ΤΕ. ὦ δυστάλαινα, τοιάδ' ἄνδρα χρήσιμον
φωνεῖν, ἃ πρόσθεν οὗτος οὐκ ἔτλη ποτ' ἄν.

398 *γένος*] Wecklein writes *τινος*. Hartung, *γένους*. **400** *ὄνασιν* Brunck: *ὄνησιν* MSS. **401** *Διὸς*] *Διός γ'* r, and so Hartung.—*θεὸς*] *θεὰ* r, Hartung. **402** *ὀλέθριον* MSS.; keeping which, Hermann writes *ἐνφρονες* in 420: Dindorf, *ὀλέθρι'*: Wunder, *οὔλιον*: Campbell conj. *πάμμορον*: Blaydes, *ἄθλιον*.—*αἰκίζει*] Bergk (p. xliii) quotes Etym. Vindob. ined. *κήδω ἐνεργητικῶς τὸ λυπῶ· Σοφοκλῆς· ἀλλά με κήδει Διὸς ἀλκίμα θυγάτηρ. Παθητικῶς δὲ κήδομαι τὸ φροντίζω.* Hence he conjectures *ὀλέθριον κήδει*: while Wecklein (*Ars Soph. em.* p. 51) suggests *ὀλέθρι'*, *αἳ*,

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398 ff. γένος, as well as **ὄνασιν**, is governed by **εἰς**: cp. *O. T.* 734 *Δελφῶν κἀπὸ Δαυλίας*: *ib.* 1205 *τίς ἄταις ἀγρίαις, τίς ἐν πόνοις*: *El.* 780 *οὔτε νυκτὸς.. οὔτ' ἐξ ἡμέρας.*—**ἄξιος.** For the ellipse of *εἰμί*, cp. 813 n.—**βλέπειν**, to look for help; cp. *El.* 958 *ἐς τίν' ἐλπίδων | βλέψασ' ἔτ' ὀρθήν*;

401 f. ἃ Διὸς...θεὸς: cp. 450: *O. C.* 623 *χὠ Διὸς Φοῖβος.*—**ὀλέθριον** should answer metrically to *εὔφρονες* in 420. If it be sound, the first syllable must represent the anacrusis, which is omitted before *εὔφρονες*: and the *ε* is long, as it is in 799 (*ὀλεθρίαν*), *O. T.* 1341 (*ὀλέθριον*), and *O. C.* 1683 (*ὀλεθρία*): though we find *ἔ* in *Tr.* 845 (*ὀλεθρίαισι*), and *ib.* 878 (*ὀλεθρία*). The neatest emendation is **οὔλιον** (cr. n.).

403 f. φύγῃ...μενῶ. For the delib. subjunct. combined with fut. indic., cp. *Tr.* 973 *τί πάθω*; *τί δὲ μήσομαι*;

405 ff. εἰ τὰ μὲν φθίνει κ.τ.λ. The conjectures of various critics are recorded and classified in the Appendix. Here I will briefly state what seem the main points of the problem.

(1) The antistrophic verses, 423—427 (*ἐξερῶ...πρόκειμαι*), appear sound. The changes which have been proposed in them have all been designed to suit some emendation in 405 ff., and would have no probability if verses 423 ff. were considered simply on their own merits.

(2) There is only one real discrepancy of metre between the traditional text here and that of the antistrophe; viz., that **τοῖσδ'** in 406 answers to the **τινα** of *οὔτινα* in 424, where the *α*, being the last syllable of a verse, could be either long or short, and is here long. (Some, indeed, read *οὔτιν' ἀ*: cr. n.) That is, instead of *τοῖσδ'*, we require ⏑ –. As to *ἐξερέω* in 423, answering to *εἰ τὰ μὲν* in 405, we should write *ἐξερῶ*. With regard to the *diction* of 405 ff., the most suspicious point is the redundancy **ὁμοῦ πέλας**, suggesting that one of the words was a gloss upon the other.

(3) If, then, we assume that the antistrophe is sound, we may conclude that the fault in the strophe lies within the words *εἰ τὰ μὲν φθίνει, φίλοι, τοῖσδ' ὁμοῦ πέλας*. A very slight change will restore the metre, viz. **τοιοῖσδ'** for **τοῖσδ'**: cp. the words of Ajax in 453 *ὥστ' ἐν τοιοῖσδε χεῖρας αἱμάξαι βοτοῖς*. There he points to the slain cattle around him; and so he probably does here also. We could then understand the sense to

yea, take me; for I am no longer worthy to look for help to the race of the gods, or for any good from men, the children of a day.

No, the daughter of Zeus, the strong goddess, torments me to the death. Whither then shall a man flee? Whither shall I go to find rest? If my past fame is destroyed, my friends, along with such victims as these near me—if I have set myself to win a madman's triumphs, and all the host, with sword uplifted in both hands, would strike me dead!

Te. Ah me unhappy, that a good man and true should utter such words,—words that, till now, he ne'er would have deigned to speak!

κήδει. **403** *φύγῃ*] schol. in L *γρ. τράπῃ.* **404** *μενῶ* MSS. and Ald. (L has *μένῳ*, made from *μὲν ὦ.*) The edd. generally give *μενῶ*: Blaydes, *μένω.* **405 ff.** *εἰ τὰ μὲν φθίνει φίλοι | τοῖσδ' ὁμοῦ πέλας | μωραῖς* (*sic*) *δ' ἄγραις προσκείμεθα* MSS. and Ald. (*μώραις* Elmsley). In the marg. of an Aldine ed. collated at Rome by Joannes Livineius in the 16th century he quotes *τοῖσιδ'*, for *τοῖσδ'*, from one of his two MSS. ('Liv. a': *Class. Journ.* XIV. p. 428 f.). No other variant occurs. For the conjectures see Appendix. **408** *δίπαλτος*] *δίπλτος* L, with *α* added above the line. *δίπλατος* Mosq. b: *δίπαλτ'* Pal.

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be: 'If those things (*τὰ μέν*, his glories in the past) perish, my friends, *ὁμοῦ τοιοῖσδε*, *along with* (*i.e.*, by the slaughter of) such creatures, *πέλας*, near me there'. But *πέλας* may have been a marginal gloss (on *ὁμοῦ*), which has displaced some other word: *e.g.*, the poet may have written **τοιοῖσδ' ὁμοῦ βοτοῖς** (cp. v. 453).

(4) Whatever may have been the original *form* of the words *εἰ τὰ μὲν φθίνει, φίλοι, τοῖσδ' ὁμοῦ πέλας*, it is at least highly probable that their general sense was, 'If my old renown is perishing.' This is suggested by the other passages where we find the same sequence of ideas,—*i.e.*, the thought of his past glory closely followed by that of his present disgrace; see (1) 421—427: (2) 437—456: (3) 612—621.

(5) Those who believe that the antistrophic verses 423—427 are corrupt have a freer hand for emendation here; and, as will be seen in the Appendix, some of the proposed restorations have been very bold. But such remedies pass into the region of pure guess-work.

407 προσκείμεθα, 'addicted' to them. Her. 3. 34 *φιλοινίην...προσκέεσθαι.* The word can also denote, in a good sense, that to which the attention is given, as Thuc. (1. 93 § 7) says of Themistocles, *ταῖς γὰρ ναυσὶ μάλιστα προσέκειτο.*—**μώραις.** L has **μωραῖς** (as it has *μωρὰν* in *El.* 890), that being the later accent, according to the general rule that adjectives in *-ρος* are oxytone. But the grammarians attest that the Attic accent was *μῶρος.* See, *e.g.*, Eustath. p. 245. 17 *μῶρος παρ' Ἀττικοῖς, ὁ παρὰ τοῖς ὕστερον μωρός*: and Chandler, *Greek Accentuation*, § 404 (2nd ed.).

408 δίπαλτος, in active sense (cp. *ἄψαυστος ἔγχους*, *O. T.* 969 n.), wielding their swords with both hands, *i.e.*, with their utmost force. Eur. *I. T.* 323 *ὡς δ' εἴδομεν δίπαλτα πολεμίων ξίφη.* That the word had passed into a figurative sense (in which *δι-* was merely equiv. to 'fiercely'), is indicated by *τριπάλτων πημάτων* in Aesch. *Th.* 985, woes hurled on one with crushing force. *δίπαλτος* should not be explained with ref. to the *two spears* of the Homeric warrior (*Il.* 5. 495 *πάλλων δ' ὀξέα δοῦρε*).

411 φωνεῖν, exclamatory: Aesch. *Eum.* 837 *ἐμὲ παθεῖν τάδε.* It was common in colloquial Attic; see *e.g.* Ar. *Vesp.* 835 *βάλλ' ἐς κόρακας· τοιουτονὶ τρέφειν κύνα.* For this inf. with the article added, see *Ph.* 234 *φεῦ τὸ καὶ λαβεῖν* (n.).—**ἔτλη**, of what one *brings oneself* to do; here, 'deigned.' Cp. 528, *Tr.* 158.

ἀντ. γ'. ΑΙ. ἰὼ
πόροι ἁλίρροθοι
πάραλά τ' ἄντρα καὶ νέμος ἐπάκτιον,
πολὺν πολύν με δαρόν τε δὴ
κατείχετ' ἀμφὶ Τροίαν χρόνον· ἀλλ' οὐκέτι μ', οὐκ 415
ἔτ' ἀμπνοὰς ἔχοντα· τοῦτό τις φρονῶν ἴστω.
ὦ Σκαμάνδριοι
γείτονες ῥοαί,
εὔφρονες Ἀργείοις, 420
οὐκέτ' ἄνδρα μὴ
τόνδ' ἴδητ', ἔπος
ἐξερῶ μέγ', οἷον οὔτινα
Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπὸ 425
Ἑλλανίδος· τανῦν δ' ἄτιμος
ὧδε πρόκειμαι.
ΧΟ. οὗτοι σ' ἀπείργειν οὐδ' ὅπως ἐῶ λέγειν
ἔχω, κακοῖς τοιοῖσδε συμπεπτωκότα.

412 f. *ἰὼ* is omitted in L, as in most MSS., and Ald.: it was added by Brunck. Γ has *ὦ*.—L divides the vv. thus: *πόροι—* | *νέμοσ ἐπάκτιον.*—L has the *τ* of *ἄντρα* in an erasure (from *δ*?). **414** *πολὺν πολύν με δαρόν τε δὴ* L, with most MSS., and Ald. A few of the later MSS. give *πολύν με πολὺν—*, or *πολύν με πολύν με—*: or omit *με*: or substitute *με* for *δή*. **415 f.** L divides the vv. thus:—*κατείχετ'—* | *χρόνον· ἀλλ' οὐκέτι μ'· οὐκέτι* (*sic*) | *ἀμπνοὰσ ἔχοντα. τοῦ*|*τό τισ φρονῶν ἴστω.* **416** *ἀμπνοὰς*] Wecklein writes *ἀμπνοάς γ'*, as Morstadt too had proposed. **417—425** L divides the vv. thus:—*ἰὼ σκαμάνδριοι—* | *εὔφρονεσ—* | *οὐκέτ'—* | *τόνδ'—* | *ἐξερέω —* | *οὔ τινα* | *τροία—* | *δέρχθη—ἀπὸ.* **417** *ὦ* Triclinius: *ἰὼ* L, with most MSS., and Ald. **420** *εὔφρονες*] Thiersch conj. *δύσφρονες*. **423 f.** *ἐξερέω*

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412 **πόροι ἁλίρροθοι**: probably 'paths or straits of the sounding sea,' as in Aesch. *Pers.* 367 *ἔκπλους φυλάσσειν καὶ πόρους ἁλιρρόθους*: meaning here the waters of the Hellespont. His thought passes from those waters to the **πάραλα ἄντρα** beside them, and thence to the neighbouring woodlands. For the form of the phrase, cp. *O. C.* 1062 *ῥιμφαρμάτοις...ἁμίλλαις.* — The other version, 'paths *by* the sounding sea,' is possible, but less probable.

413 **νέμος**, properly pasture simply; but associated with trees in *Il.* 11. 480 *ἐν νέμεϊ σκιερῷ* (a phrase repeated in *Anth.* 7. 55). In the Lat. *nemus* the notion of 'woodland' is seen dominant.

As I have noted in writing on the Troad elsewhere, 'nearly all the plains and hills are more or less well-wooded. Besides the valonia oak, the elm, willow, cypress and tamarisk shrub abound. Lotus, galingale, and reeds are still plentiful, as in Homeric days, about the streams in the Trojan plain.' (*Encyc. Brit.*, art. 'Troad,' vol. XXIII. p. 578.)

414 **πολὺν πολύν με κ.τ.λ.** This order of words has the best authority, and is confirmed by the metre. Cp. 396.—**δὴ** merely emphasises **δαρόν**.

416 **ἀμπνοὰς ἔχοντα** = *ἔμπνουν ὄντα*. The proper sense of *ἀναπνοή* is (1) 'recovery of breath'; or (2) = *εἰσπνοή* as opp. to *ἐκπνοή*, the drawing in of breath. Here, however, it means merely *πνοή*, as = 'the breath of life.' Cp. Eur. *Or.* 421 *μητρὸς οἰχονται πνοαί.*

417 f. **Σκαμάνδριοι..ῥοαί**: cp. *Il.* 2. 467 *ἐν λειμῶνι Σκαμανδρίῳ ἀνθεμόεντι.* The Scamander, still called the *Mendere*, is the most important river of the Troad. Rising in Ida, it flows through the central plain which now bears the name of the town Bairamitch, and thence passes

AJ. Alas, ye paths of the sounding wave, ye sea-caves and wooded pastures by the shore, long time, long time and very weary have ye known me tarrying at Troy; but no more shall ye know me,—no more with the breath of life: of so much let sane men be sure. 3rd antistrophe.

Ah, streams of Scamander near us, kindly to the Greeks, never shall ye look on Ajax more; whose peer in the host—for I will utter a proud word—never hath Troy seen come from the land of Hellas: but now, behold, he hath been humbled to the dust!

CH. In sooth I know not how to restrain thee, or how suffer thee to speak, whom woes so grievous have befallen.

MSS., Suidas s.v. *οἷον*, and Ald.: *ἐξερῶ* Porson.—*οὔ τινα*] *οὔτιν' ἀ* Gleditsch, and so Wecklein. **425** *δέρχθη* MSS., and Ald.: *'δέρχθη* Hartung.—Eustathius p. 1131. 51 loosely quotes thus; | *οἷον οὔτινα στρατοῦ ἐδέρχθη Τροία*.—For conjectures, see Appendix on 405 f. **427** *πρόκειμαι*] L has *μ* in an erasure from *τ*. Some of the later MSS., including T, have *πρόκειται*, perhaps due to Triclinius. **428 f.** *οὗτοι σ'*] *οὗτοί σ'* L, and Ald.—*οὐδ' ὅπως* Elmsley: *οὔθ' ὅπως* MSS., retaining which Hermann suggests *οὔτ' οὖν*, and G. Wolff *οὔθ' ὡς*, instead of *οὗτοι*.—These two vv. are given to the Chorus by the MSS. and Ald., as by most edd., but to Tecmessa by Hermann.

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northward into the plain of Troy. On the confines between the two plains, where the river winds in large curves through deep gorges in limestone rocks, its scenery is striking. From the south border of the Trojan plain to the Hellespont, the Mendere has a course of between seven and eight miles.

420 εὔφρονες Ἀργείοις: as supplying them with water. So in 863 the *ποταμοί* of the plain are called *τροφῆς*.—Not: 'friendly to my Greek *foes*, but hostile to me.' Nor should the words be taken adverbially with *οὐκέτ' ἄνδρα μὴ τόνδ' ἴδητ'*, as meaning, 'No longer, allies of the Greeks, will ye see me,'—*i.e.*, 'You will no longer see me victorious beside your favouring stream.'

421 f. οὐκέτ' ἄνδρα μὴ τόνδ' ἴδητ': *οὐ μὴ* with subjunct. gives a strong emphasis; cp. 83, 560.

423 ff. ἐξερῶ gives an exact correspondence with *εἰ τὰ μὲν* in 405. The **ἐξερέω** of the MSS. might, indeed, be compared with *El.* 178 *ὑπεράχθεο*, *O. C.* 227 *ὑπέσχεο*, *ib.* 1244 *κλονέουσιν*. (In *Tr.* 639 *καλέονται* should be *κλέονται*.) But *ἐξερέω* was so familiar as the Homeric form that it could easily have displaced *ἐξερῶ* here. It is not likely that the poet would have written *ἐξερέω* if he had meant the word to be scanned – ⏑ – by synizesis.

Join **οὔτινα** with **στρατοῦ**: cp. 1175 *κεἴ τινα στρατοῦ*.—**χθονὸς μολόντ' ἀπὸ | Ἑλλανίδος**: for the place of *ἀπό*, and for the hiatus, cp. *Tr.* 510 *Βακχίας ἀπὸ | ἦλθε...Θήβας*.

This vaunt of Ajax (modified only by the half-apologetic *ἔπος ἐξερῶ μέγα*) is epic in tone; thus Achilles says of himself (*Il.* 18. 105), *τοῖος ἐὼν οἷος οὔτις Ἀχαιῶν χαλκοχιτώνων*: Odysseus, (*Od.* 9. 19,) *ὃς πᾶσι δόλοισιν | ἀνθρώποισι μέλω, καί μευ κλέος οὐρανὸν ἵκει*. Such a tone is better suited, indeed, to epos (in which speech is sometimes little more than audible thought) than to drama. But here, at least, as in the case of Heracles (*Tr.* 1101 f.), it has the excuse of being prompted by the anguish of a sudden overthrow. (Cp. n. on *O. T.* 8, where Oedipus speaks of himself as *ὁ πᾶσι κλεινός*.)

427 πρόκειμαι: lie prostrate (323 ff.): cp. 1059.—The *v. l.* **πρόκειται** was caused by **ἄνδρα..τόνδε**: but cp. *O. C.* 1329, where *τῷδ' ἀνδρὶ* (=*ἐμοὶ*) is immediately followed by *τοὐμοῦ*, as in *O. T.* 534 *τοῦδε τἀνδρὸς* by *τῆς ἐμῆς*. See also below, 865.

428 f. οὗτοι..οὐδ'. There can be little doubt that the *οὔθ'* of the MSS. should be *οὐδ'* here. In *El.* 1197 and 1412 L has *οὔθ'*, where *οὐδ'* is right; as in *O. C.* 496 *μήθ'* instead of *μηδ'*. As to the conditions under which **οὐ..οὔτε** was

ΑΙ. αἰαῖ· τίς ἄν ποτ' ᾤεθ' ὧδ' ἐπώνυμον
τοὐμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;
νῦν γὰρ πάρεστι καὶ δὶς αἰάζειν ἐμοὶ
καὶ τρίς· τοιούτοις γὰρ κακοῖς ἐντυγχάνω·
ὅτου πατὴρ μὲν τῆσδ' ἀπ' Ἰδαίας χθονὸς
τὰ πρῶτα καλλιστεῖ' ἀριστεύσας στρατοῦ
πρὸς οἶκον ἦλθε πᾶσαν εὔκλειαν φέρων·
ἐγὼ δ' ὁ κείνου παῖς, τὸν αὐτὸν ἐς τόπον
Τροίας ἐπελθὼν οὐκ ἐλάσσονι σθένει,
οὐδ' ἔργα μείω χειρὸς ἀρκέσας ἐμῆς,
ἄτιμος Ἀργείοισιν ὧδ' ἀπόλλυμαι.
καίτοι τοσοῦτόν γ' ἐξεπίστασθαι δοκῶ,
εἰ ζῶν Ἀχιλλεὺς τῶν ὅπλων τῶν ὧν πέρι
κρίνειν ἔμελλε κράτος ἀριστείας τινί,

430 *αἰαῖ*] *αἰ αἶ* L. **433** *τοιούτοις*] *τοσούτοις* r.—Nauck brackets this v., following Morstadt, who thought that *καὶ δὶς* in 432 had led an interpolator (who took *καὶ* as = 'both') to add *καὶ τρὶς κ.τ.λ.* **435** *καλλιστεῖ'*] Morstadt conj. *καὶ κάλλιστ'*.—Nauck brackets the verse. **437** *εἰς τόπον* MSS., and Ald.: *ἐς τόπον* Brunck.

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admitted in Attic poetry, see on *Tr.* 1058 f.

ὅπως ἐῶ (subjunct.), the indirect form of the 'deliberative' *πῶς ἐῶ*; ('how am I to allow..?') Cp. *O. T.* 1367 *οὐκ οἶδ' ὅπως σε φῶ βεβουλεῦσθαι καλῶς*: Dem. or. 9 § 54 *οὐκ ἔχω τί λέγω*.

430 f. ἂν..ᾤεθ', 'could have thought'; cp. 119 *τίς ἂν..ηὑρέθη*;—**ἐπώνυμον** here goes closely with **ξυνοίσειν**, 'would *agree* so *significantly*' with my woes. Hence in 914 he is called *δυσώνυμος*. For the verb, cp. Ar. *Eq.* 1232 *καὶ μήν σ' ἐλέγξαι βούλομαι τεκμηρίῳ, | εἴ τι ξυνοίσεις τοῦ θεοῦ τοῖς θεσφάτοις*, *i.e.*, 'agree' with the description of the person mentioned in them. For the adj., cp. *Od.* 7. 54 *Ἀρήτη δ' ὄνομ' ἐστὶν ἐπώνυμον*: *ib.* 19. 409 *τῷ δ' Ὀδυσεὺς ὄνομ' ἔστω ἐπώνυμον*: where in each case *ἐπώνυμον* means that the name is *significant* (the queen was the 'desired one'; the child was to be 'a man of wrath'). This usage of *ἐπώνυμος*, with ref. to the *aptness* of a name (or surname), is different from that in which a person or thing is said to be *ἐπώνυμός τινος*, either as (1) being named from it, or (2) giving a name to it. Cp. 574.

Pindar adopts the derivation of *Αἴας* from *αἰετός*: *I.* 5. 53 *καί νιν ὄρνιχος φανέντος κέκλετ' ἐπώνυμον εὐρυβίαν Αἴαντα*. This was the popular etymology (schol. Apoll. Rh. 1. 1289; schol. Theocr. 13. 37: Apollod. 3. 12 § 7). But the association of *Αἴας* with *αἶ αἶ* appears in the legend that a hyacinth (on whose petals the letters AI were supposed to be legible, Moschus 3. 6) sprang from the blood of Ajax, as it had sprung from that of Hyacinthus: Ov. *Met.* 13. 397: *Littera communis mediis pueroque viroque | Inscripta est foliis; haec nominis* (Ajax), *illa querelae* (the wail of Hyacinthus).

So Odysseus was associated with *ὀδύσσομαι* (*Od.* 1. 62 *τί νύ οἱ τόσον ὠδύσαο, Ζεῦ*; imitated by Soph., fr. 880): Pentheus, with *πένθος* (Eur. *Bacch.* 507): Polyneices, with *νεῖκος* (Aesch. *Th.* 577, etc., Soph. *Ant.* 110 f.): Meleager, with *μελέα ἄγρα* (Eur. fr. 517): Sidêro with *σίδηρος* (Soph. fr. 597): and Helen is *ἑλέναυς*, etc. (Aesch. *Ag.* 689).

Such play on names did not seem to the Greeks unworthy of grave poetry, because to them the omens conveyed by words (*ὀμφαί, κληδόνες*) were so serious. In modern poetry, too, it has sometimes been used with tragic pathos. Thus Dante *Purg.* XIII. 109 *Savia non fui, avvegna che Sapía Fossi chiamata*: and

AJ. Ay me! Who could e'er have thought that my name would chime so meetly with my doom? For well may I now mourn,—yea, twice and three times mourn,—in those sad syllables that shape my name; such heavy griefs are mine, whose sire by his prowess won the fairest prize of all the host, and brought all glory home from this land of Ida; but I his son, who came after him in might not less to this same ground of Troy, and proved the service of mine hand in no meaner deeds, thus perish, dishonoured of the Greeks. Yet, methinks, of thus much am I sure; if Achilles lived, and had been called to decree the first place in valour to any claimant of his arms,

438 *Τροίας ἐπελθὼν*] Heimsoeth conj. *ἄπωθεν ἐλθὼν*: Dindorf, *ἐλθὼν σὺν ἄλλοις*. **439** *ἀρκέσας*] O. Hense conj. *ἐκπράξας*: Blaydes, *ἐνδείξας*. **441** *τοσοῦτόν γ'* L, with most MSS., and Ald.: *τοσοῦτον* r.

Shakesp. *Rich. II.* act 2 sc. 1. 73 (Gaunt) *O how that name befits my composition!* | *Old Gaunt indeed; and gaunt in being old* etc. The king asks, *Can sick men play so nicely with their names? No*, is the reply, *misery makes sport to mock itself.*

The real etymology of Αἴας is uncertain. Vase-inscriptions show that the original form was Α�Fας, and Sonne (in Kuhn's *Zeitschr.* 10 p. 126) compares Indog. *aiva*, Skr. *eva* ('course')—a derivation which Brugmann approves (*Stud. z. griech. u. lat. Gramm.* 4. 180). The sense, 'swift runner,' would suit Οἰλῆος ταχὺς Αἴας better than the son of Telamon: and it is not improbable (as Fleischer suggests in Roscher's *Lex.* p. 139) that the names of the two heroes, though identical in form, were of distinct origin.

432 f. **καὶ δὶς..καὶ τρὶς**: cp. *Ph.* 1238 *δὶς ταὐτὰ βούλει καὶ τρὶς ἀναπολεῖν μ' ἔπη;*—**τοιούτοις γὰρ**: for *γάρ* in two successive sentences, cp. 186.

434 f. **πατὴρ**: Telamon, whom Heracles brought with him to the war at Troy, as Pindar relates (*Isthm.* 5. 27 ff.), and rewarded with the hand of Hesionè (1300 ff.).—**τὰ πρῶτα καλλιστεῖ' ἀριστεύσας**, a free poetical mode of saying, 'having won by prowess the first meed of honour.' The word *καλλιστεῖα* (properly 'prize for beauty') may have been chosen because the prize was Hesionè. Cp. 1300 *στρατοῦ τὰ πρῶτ' ἀριστεύσας.*

437 f. **τόπον Τροίας**, *i.e.* *Τροίαν*: a periphrasis like *τὸν Κιθαιρῶνος τόπον* (*O. T.* 1134). Here *Τροία* is used in the Homeric manner, to denote not only the city but the country; *ἡ Τρῳάς*, as='the Troad,' occurs first in Herodotus (5. 122). —**ἐπελθὼν**, *after* Telamon; cp. *ἐπιγίγνομαι.*

439 **ἀρκέσας** has here (though not elsewhere) a sense which *ἐπαρκεῖν* with acc. often bears, viz., 'to furnish at need': Aesch. *Ag.* 1170 *ἄκος δ' οὐδὲν ἐπήρκεσαν.* The strict meaning is then, 'having rendered no less service by the deeds of my hand.'

441—444 **τοσοῦτόν γ' ἐξεπίστασθαι**: cp. *O. T.* 1455 *καίτοι τοσοῦτόν γ' οἶδα* (and *El.* 332). Her. 7. 152 *ἐπίσταμαι δὲ τοσοῦτο, ὅτι κ.τ.λ.* Here the omission of *ὅτι* adds vigour to **εἰ ζῶν κ.τ.λ.**

εἰ..κρίνειν ἔμελλε, 'if he *had been going to* award,' 'if it had devolved upon him to award.' The imperfect (here referring to an unreal condition in past, not in present, time) is rightly used, because it expresses the constraint of a supposed situation. But in the apodosis, the aor., **οὐκ ἄν τις ἔμαρψεν**, is used, because the taking of the prize is an act done at a given moment.

ὅπλων τῶν ὧν πέρι, *i.e.* in a case where they were the prize. Sophocles has *ὅς*, *suus*, (epic *ἑός*,) in *O. T.* 1248 (*οἷσιν*), *O. C.* 1639 and *Tr.* 266 (*ᾧν*), *ib.* 525 (*ὅν*). Here it is emphatic: 'his own arms,'—of which he could dispose with the best right.

κρίνειν..κράτος ἀριστείας, to award the first place for prowess; cp. Pind. *I.* 7. 5 *ἀέθλων..κράτος*, victory in them. For the pres. inf. *κρίνειν* with *ἔμελλε*, cp. *O. C.* 1774 n.

οὐκ ἄν τις αὖτ' ἔμαρψεν ἄλλος ἀντ' ἐμοῦ.
νῦν δ' αὖτ' Ἀτρεῖδαι φωτὶ παντουργῷ φρένας
ἔπραξαν, ἀνδρὸς τοῦδ' ἀπώσαντες κράτη.
κεἰ μὴ τόδ' ὄμμα καὶ φρένες διάστροφοι
γνώμης ἀπῆξαν τῆς ἐμῆς, οὐκ ἄν ποτε
δίκην κατ' ἄλλου φωτὸς ὧδ' ἐψήφισαν.
νῦν δ' ἡ Διὸς γοργῶπις ἀδάματος θεὰ
ἤδη μ' ἐπ' αὐτοῖς χεῖρ' ἐπεντύνοντ' ἐμὴν
ἔσφηλεν ἐμβαλοῦσα λυσσώδη νόσον,
ὥστ' ἐν τοιοῖσδε χεῖρας αἱμάξαι βοτοῖς.
κεῖνοι δ' ἐπεγγελῶσιν ἐκπεφευγότες,
ἐμοῦ μὲν οὐχ ἑκόντος· εἰ δέ τις θεῶν
βλάπτοι, φύγοι τἂν χὠ κακὸς τὸν κρείσσονα.
καὶ νῦν τί χρὴ δρᾶν; ὅστις ἐμφανῶς θεοῖς
ἐχθαίρομαι, μισεῖ δέ μ' Ἑλλήνων στρατός,

447 *ὄμμα*] made in L from *ὄνομα*, by erasing the *ν* and altering the second *ο* into *μ*. Conversely in *Tr.* 379 *ὄνομα* became *ὄμμα*.—Blaydes, with Burges and Wunder, writes *τό τ' ὄμμα χαὶ φρένες*. **448** *γνώμης ἀπῆξαν*] Blaydes writes *γνώμης μ' ἀπεῖρξαν*. **449** *ὧδ'*] Sintenis conj. *οἵδ'*. **450** *ἀδάματος* Elmsley, and edd. since Herm.: *ἀδάμαστος* MSS., Suidas s. v., and Ald. **451** *ἐπευθύνοντ'* was written by the 1st hand in L, but altered to *ἐπεντύνοντ'* either by the scribe himself, or by an early corrector. (Valckenaer had conjectured *ἐπευθύνοντ'*, on Eur. *Hipp.* 1183.) No other trace of *ἐπευθύνοντ'* seems to occur in the

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ἔμαρψεν, *praeripuisset*; the prize due to Ajax was snatched from him.—**ἀντ' ἐμοῦ**: so Aesch. *P. V.* 467 *οὔτις ἄλλος ἀντ' ἐμοῦ*.

445 f. νῦν δ', with ref. to a past moment ('but as it was'); so in 450, *Tr.* 88, *El.* 1334.—**παντουργῷ** occurs only here as = *πανούργῳ*: cp. *παντότολμος* as = *πάντολμος*. Cp. Aesch. *Th.* 671 *φωτὶ παντόλμῳ φρένας*.

ἔπραξαν. Though *πράσσειν* oft. denotes intrigue (*O. T.* 125), the phrase *πράσσειν τί τινι* ('to *procure* a thing for one by intrigue') is peculiar. Cp. Plut. *Pomp.* 51 *πράττειν μὲν ἑαυτοῖς ἐπαρχιῶν καὶ στρατοπέδων ἡγεμονίας*.—**ἀπώσαντες**, 'having thrust out of account,' = *ἀτιμάσαντες*. The midd. is usual as = 'to reject' (*Tr.* 216); but the act. here is not a mere equivalent for it.—**κράτη**: cp. *El.* 689 *οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη*.

447 ff. τόδ' ὄμμα: some force and pathos are lost by reading *τό τ' ὄμμα* (with *χαί*). Cp. Athena's words (51) *δυσφόρους ἐπ' ὄμμασι | γνώμας βαλοῦσα*.—**διάστροφοι**: Aesch. *P. V.* 673 (Io speaking of herself) *εὐθὺς δὲ μορφὴ καὶ φρένες διάστροφοι | ἦσαν*.—**τῆς ἐμῆς** is emphatic: my true purpose: so 100 *τἄμ'*: 442 *τῶν ὧν*.

οὐκ ἄν ποτε . . ἐψήφισαν: *i.e.*, they would have died before they could repeat such a villainy. See on v. 100, *θανόντες . . ἀφαιρεῖσθων*. The midd. *ψηφίζομαι δίκην* means 'to decide a cause by one's vote'; Isae. or. 3 § 7 *τοῖς περὶ αὐτοῦ τούτου τὴν δίκην μέλλουσι ψηφιεῖσθαι*. And for **κατ' ἄλλου φωτὸς** cp. Plat. *Gorg.* p. 515 E *οὐδεμίαν αἰσχρὰν δίκην κατεψηφίσαντο αὐτοῦ*. The act. *ψηφίζω* usu. = 'to count' (as Polyb. 5. 26 *κατὰ τὴν τοῦ ψηφίζοντος βούλησιν*, 'at the reckoner's will'). Here, **δίκην ἐψήφισαν** has the general sense of *δίκην ἐψηφίσαντο*: but it is not directly modelled on that prose idiom; rather it is a new poetical phrase, meaning strictly, '*get* a cause *decided* by *ψῆφοι*.' It implies that the votes against Ajax were secured by the intrigues of the chiefs: cp. Pind. *N.* 8. 26 f. *κρυφίαισι γὰρ ἐν ψάφοις Ὀδυσσῆ Δαναοὶ θεράπευσαν· | χρυσέων δ' Αἴας*

no one would have grasped them before me. But now the Atreidae have conveyed them to a villain, and thrust away the high deeds of Ajax.

And if these eyes, if this warped mind had not swerved from the purpose that was mine, never would they have procured such a judgment against another man. As it was, the daughter of Zeus, the fierce-eyed, unconquerable goddess, foiled me at the instant when I was making ready my hand against them,—struck me with a plague of frenzy,—made me imbrue my hands in the blood of these poor cattle. And yon men exult to have escaped me,—by no good-will of mine; but if a god send harm, verily e'en the base man can elude the worthier.

And now what shall I do; who plainly am hateful to the gods, abhorred by the Greek host,

MSS. Most (including A) have *ἐπεντύνοντ'*, and so Ald. But some (as E and T) have *ἐπεντείνοντ'*: and a few (as Lips. a and b, Dresd. a) notice a *v. l. ἐπεκτείνοντ'*. (*ἐπαντείνοντ'* was merely a conj. of Musgrave, who reads *ἐπεντύνοντ'*.) Brunck wrote *ἐπεντείνοντ'*. Hermann kept the vulgate, *ἐπεντύνοντ'*, and this stands in the later edd. of Dindorf's text. In his ed. of 1860 Dindorf gave *ἐπευθύνοντ'*, the reading preferred by Bergk (1858), and by most of the subsequent editors, except Paley. **452** λυσσώδη] λυσσωίδη L.—*νόσον* made in L from *νόσων*.—λυσσώδει *νόσῳ* Suidas s. v. *ἀδάμαστος*. **455** *οὐχ ἑκόντος*] schol. in L *γρ. οὐκ ἔχοντος*. **456** *βλάπτοι* MSS., and Ald.: Reisig and Morstadt conj. *βλάπτει*.—*τἂν* Erfurdt and Elmsley: *τ' ἂν* r: *γ' ἂν* L, with most MSS., and Ald.

στερηθεὶς ὅπλων φόνῳ πάλαισεν. [*ἐψήφισαν* certainly has not the technical sense of *ἐπεψήφισαν*, as if the Atreidae were the *ἡγεμόνες δικαστηρίου*, who put the issue to the vote. Even if the simple *ψηφίζω* could be so used, this would be too technical and prosaic.]

450 ἡ Διὸς . . θεὰ: cp. 401.—**γοργῶπις**, as in fr. 760. 2 the poet calls her *τὴν Διὸς γοργῶπιν Ἐργάνην*. Cp. *Il.* 1. 199, where Athena appears to Achilles: *αὐτίκα δ' ἔγνω | Παλλάδ' Ἀθηναίην· δεινὼ δέ οἱ ὄσσε φάανθεν.*—**ἀδάματος** is the form required by metre in *O. T.* 205, 1315, and *O. C.* 1572; though in all three passages L gives the epic form *ἀδάμαστος*.

451 ἐπεντύνοντ', making ready: schol. *εὐτρεπίζοντα*. *Il.* 8. 374 *ἀλλὰ σὺ μὲν νῦν νῶιν ἐπέντυε μώνυχας ἵππους*. Oppian *Hal.* 5. 562 *ἤδη γὰρ δελφῖσιν ἐπεντύνουσιν Ἄρηα*.—The reading **ἐπευθύνοντ'** seems less fitting in reference to the *purpose* which the goddess foiled. It rather pictures him as already in the *act* of stretching forth his hand against his foes. But Athena had not suffered him to arrive in their presence; he had only reached their doors (49). If, however, *ἐπευθύνοντ'* is to mean merely, '*preparing* for use against them,' then it is decidedly less vivid than *ἐπεντύνοντ'*. The chief recommendation of *ἐπευθύνοντ'* is the fact that it was first written by the scribe of L, though corrected either by him or by an early hand. But (since *εὐθύνω* was so familiar) it may easily have been a mere slip for the rarer and more exquisite word *ἐπεντύνοντ'*.

452 λυσσώδη νόσον: cp. 59: fr. 855. 4 *λύσσα μαινάς*. In *Il.* 13. 53 Hector is *λυσσώδης, φλογὶ εἴκελος*.

454 ἐπεγγελῶσιν. A compound used in Attic prose, but otherwise peculiar to this play; it recurs in vv. 969, 989.

455 f. ἐμοῦ μὲν: the particle merely emphasises the pron.: cp. 121 n.—**βλάπτοι**: cp. *El.* 696 *ὅταν δέ τις θεῶν | βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν* (n.).

457 ff. ὅστις, causal. It is needless to read *δρᾶν μ'*. See on *O. C.* 263 *κἄμοιγε ποῦ ταῦτ' ἐστίν; οἵτινες κ.τ.λ.* (*i.e. ἐπεὶ ὑμεῖς*).—**μισεῖ δέ μ'**: the relative clause passes into an independent sentence; see appendix on *O. C.* 424.—

ἔχθει δὲ Τροία πᾶσα καὶ πεδία τάδε.
πότερα πρὸς οἴκους, ναυλόχους λιπὼν ἕδρας
μόνους τ' Ἀτρείδας, πέλαγος Αἰγαῖον περῶ;
καὶ ποῖον ὄμμα πατρὶ δηλώσω φανεὶς
Τελαμῶνι; πῶς με τλήσεταί ποτ' εἰσιδεῖν
γυμνὸν φανέντα τῶν ἀριστείων ἄτερ,
ὧν αὐτὸς ἔσχε στέφανον εὐκλείας μέγαν;
οὐκ ἔστι τοὔργον τλητόν. ἀλλὰ δῆτ' ἰὼν
πρὸς ἔρυμα Τρώων, ξυμπεσὼν μόνος μόνοις
καὶ δρῶν τι χρηστόν, εἶτα λοίσθιον θάνω;
ἀλλ' ὧδέ γ' Ἀτρείδας ἂν εὐφράναιμί που.
οὐκ ἔστι ταῦτα. πεῖρά τις ζητητέα
τοιάδ', ἀφ' ἧς γέροντι δηλώσω πατρὶ
μή τοι φύσιν γ' ἄσπλαγχνος ἐκ κείνου γεγώς.
αἰσχρὸν γὰρ ἄνδρα τοῦ μακροῦ χρῄζειν βίου,
κακοῖσιν ὅστις μηδὲν ἐξαλλάσσεται.
τί γὰρ παρ' ἦμαρ ἡμέρα τέρπειν ἔχει

461 *μόνους*] Morstadt conj. *δισσούς*: Musgrave, *σεμνούς*: Nauck, *μελέους*. Mekler writes *προδούς*. **465** *μέγαν*] Nauck conj. *λαβών*. **467** *μόνος μόνοις*] Bergk (*Gr. Lit. Gesch.* III. 370) conj. *μόνος μόνως* (*μόνῳ* Mekler): J. Geel, *πᾶσιν μόνος*: Nauck, with Morstadt, writes *πολλοῖς μόνος*. **469** *ὧδέ γ'*] *ὧδ' ἂν* r.—*εὐφραίναιμι*

πεδία: for the tribrach in the 5th foot, consisting of a single word, cp. *O. T.* 719 *ἄβατον ὄρος* (n.), *ib.* 1496 *πατέρα πατήρ*.

460 f. πότερα: cp. 265 n.—**ναυλόχους..ἕδρας**. Cp. Eur. *Hec.* 1015 Ἀχαιῶν ναύλοχοι περιπτυχαί (the Greek camp at the ships, with its *τείχος*).—**μόνους τ' Ἀτρείδας** (λιπών), *i.e.*, leaving them bereft of my aid. Eur. *Med.* 52 *πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει*; Cp. *Il.* 9. 437, where Phoenix imagines himself remaining with the army at Troy after Achilles has gone home,—*πῶς ἂν ἔπειτ' ἀπὸ σεῖο, φίλον τέκος, αὖθι λιποίμην | οἷος*;

462 καὶ ποῖον..; for *καί* in questions, cp. *O. C.* 263 (n.), *El.* 236.—**ὄμμα**: so *O. T.* 1371 *ἐγὼ γὰρ οὐκ οἶδ' ὄμμασιν ποίοις βλέπων | πατέρα ποτ' ἂν προσεῖδον*: *Ph.* 110 *πῶς οὖν βλέπων τις ταῦτα τολμήσει λακεῖν*;

464 f. γυμνὸν is defined by *τῶν ἀριστείων ἄτερ*: cp. *Ph.* 31 *κενὴν οἴκησιν ἀνθρώπων δίχα*: *O. T.* 57 *ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω*: *Ant.* 445 *ἔξω βαρείας αἰτίας ἐλεύθερον*.

ὧν...εὐκλείας στέφανον ('a glory-crown of which'..): both genitives define the quality of the *στέφανος*, but *εὐκλείας* goes more closely with it: cp. 308 f. *ἐρειπίοις | νεκρῶν...ἀρνείου φόνου*.

466 ff. ἀλλὰ δῆτ', introducing another alternative, as in *El.* 537 (n.).—**ἔρυμα**, their city-wall; cp. Her. 7. 223 *τὸ ἔρυμα τοῦ τείχεος*. — **μόνος μόνοις**: for the doubled adj., see on 267. The point of **μόνοις** is that the Trojans will not have their attention distracted by any other Greek foe. The phrase is thus an expression of the warrior's proud self-reliance (cp. 423 f.): it is marred by reading *πολλοῖς μόνος* (cr. n.).

δρῶν τι χρηστόν: for the order of words, cp. Ar. *Ach.* 128 *ἀλλ' ἐργάσομαί τι δεινὸν ἔργον καὶ μέγα*. The sense of *δρᾶν τι* alone is often similar: *El.* 305 n. The pres. part., not *δράσας*, because he would die in the act.—There was a legend, which the poet glances at here, that Ajax, in his madness, attacked the Trojans with success; *manu restituit praelium insaniens* (Cic. *Tusc.* 4. 23); and that his death

hated by all Troy and all these plains? Shall I forsake the station of the ships, and leave the Atreidae forlorn, and go homeward across the Aegean? And what face shall I show to my father when I come,—to Telamon? How will he find heart to look on me, when I stand before him ungraced—without that meed of valour whereby *he* won a great crown of fame? 'Tis not to be endured.

But then shall I go to the stronghold of the Trojans,—attack alone, where all are foes,—and, in doing some good service, lastly die? Nay, thus I might haply gladden the Atreidae. It must not be. Some emprise must be sought whereby I may prove to mine aged sire that in heart, at least, his son is not a dastard.

'Tis base for a man to crave the full term of life, who finds no varying in his woes. What joy is there in day following day,

L: conversely some of the later MSS. (as Ienensis, Aug. c, etc.) have εὐφράνοιμι: but no MS. seems to have εὐφραίνοιμι. **470** οὐκ ἔστι ταῦτα] Reiske conj. οὔκ ἔστιν· ἀλλὰ. **472** φύσιν γ'] L has ιν in an erasure of one letter.

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was caused by an arrow from the bow of Paris: see n. on the Argument to the play, line 33.

469 **Ἀτρείδας ... εὐφράναιμί που.** Verg. *Aen.* 2. 104 *Hoc Ithacus velit et magno mercentur Atreidae.*

470 **οὐκ ἔστι ταῦτα,** as in *Tr.* 449: but *οὐκ ἔστι* simply, *ib.* 709, *Ant.* 289, *El.* 448.

471 f. **δηλώσω...γεγώς:** cp. Thuc. 1. 21 § 2 *δηλώσει ... μείζων γεγενημένος*: Andoc. or. 4 § 14 *ἐδήλωσε τῶν νόμων καταφρονῶν.*—**μή τοι φύσιν γ'**: for *μή τοι...γε*, see on *El.* 518. **τοι** ('at any rate', Lat. *sane*) limits, while **γε** emphasises the word which it follows. Note that **οὔ τοι** could be used here, if the result were viewed simply as a fact; *O. C.* 1353 (*ἀκούσας*) *τοιαῦθ' ἃ τὸν τοῦδ' οὔ ποτ' εὐφρανεῖ βίον.* But **μή τοι** is used, because the result is viewed as an aim; *i.e.*, the relative clause is virtually a final clause: cp. Isocr. or. 11 § 49 *τοιαῦτα ζητήσεις λέγειν, ἐξ ὧν μήτ' αὐτὸς χείρων εἶναι δόξεις μήτε τοὺς μιμουμένους λυμανεῖ μήτε τὴν περὶ τοὺς λόγους παίδευσιν διαβαλεῖς.*—**ἄσπλαγχνος,** only here in this sense; but cp. *κακόσπλαγχνος* (Aesch. *Th.* 237), *θρασύσπλαγχνος*: and *εὐσπλαγχνία* [Eur.] *Rhes.* 192.

473 f. **τοῦ μακροῦ..βίου,** *i.e.*, the normal span of life; cp. *O. T.* 518 *οὗτοι βίου μοι τοῦ μακραίωνος πόθος.*

κακοῖσιν..μηδὲν ἐξαλλάσσεται, finds no variation in respect to his woes; for the dat. cp. *O. T.* 25 *φθίνουσα μὲν κάλυξιν*: Xen. *Cyr.* 4. 1. 8 *διεφθάρθαι.. ταῖς γνώμαις.* The generic negative **μηδὲν** is used, because *ὅστις* refers to a class or type. (Cp. *Ant.* 178 f. *ὅστις..μὴ..ἅπτεται.*) For the sentiment, cp. *Ant.* 463 *ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς | ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει*; fr. 866 *ὅστις γὰρ ἐν κακοῖσιν ἰμείρει βίου, | ἢ δειλός ἐστιν ἢ δυσάλγητος φρένας.*

475 f. **παρ' ἦμαρ ἡμέρα,** 'the *successive*' (not, '*alternate*') 'days': the series formed by placing each new day at the side of its predecessors, as *ἀνὴρ παρ' ἄνδρα* could be said of forming men in rank. The sense is: 'When a man's miseries are unbroken, *τί τέρπειν ἔχει ἡμέρα παρ' ἦμαρ*, what power to please him has each successive day, **προσθεῖσα** (*αὐτὸν*) *τῷ κατθανεῖν*, when it has brought him close up to death, **κἀναθεῖσα** *τοῦ κατθανεῖν*, and then again moved him back from death?' Death is the boundary-line (*γραμμή*) on the field of life: Eur. *El.* 955 *πρὶν ἂν πέλας | γραμμῆς ἵκηται καὶ τέλος κάμψῃ βίου* (*mors ultima linea rerum*). The man who is captive to evil fortune is like a *πεσσός* on the draughtboard, at one moment moved close up to the line, and then again withdrawn from it a little; but it is death, after all,—death and nothing else,—that awaits him (*τοῦ γε κατθανεῖν*). This is not the platitude, 'all men must die', but a thought sug-

προσθεῖσα κἀναθεῖσα τοῦ γε κατθανεῖν;
οὐκ ἂν πριαίμην οὐδενὸς λόγου βροτόν,
ὅστις κεναῖσιν ἐλπίσιν θερμαίνεται.
ἀλλ' ἢ καλῶς ζῆν ἢ καλῶς τεθνηκέναι
τὸν εὐγενῆ χρή· πάντ' ἀκήκοας λόγον.
ΧΟ. οὐδεὶς ἐρεῖ ποθ' ὡς ὑπόβλητον λόγον,
Αἴας, ἔλεξας, ἀλλὰ τῆς σαυτοῦ φρενός.
παῦσαί γε μέντοι καὶ δὸς ἀνδράσιν φίλοις
γνώμης κρατῆσαι, τάσδε φροντίδας μεθείς.
ΤΕ. ὦ δέσποτ' Αἴας, τῆς ἀναγκαίας τύχης
οὐκ ἔστιν οὐδὲν μεῖζον ἀνθρώποις κακόν.
ἐγὼ δ' ἐλευθέρου μὲν ἐξέφυν πατρός,
εἴπερ τινὸς σθένοντος ἐν πλούτῳ Φρυγῶν·
νῦν δ' εἰμὶ δούλη. θεοῖς γὰρ ὧδ' ἔδοξέ που
καὶ σῇ μάλιστα χειρί. τοιγαροῦν, ἐπεὶ
τὸ σὸν λέχος ξυνῆλθον, εὖ φρονῶ τὰ σά,
καί σ' ἀντιάζω πρός τ' ἐφεστίου Διὸς
εὐνῆς τε τῆς σῆς, ᾗ συνηλλάχθης ἐμοί,
μή μ' ἀξιώσῃς βάξιν ἀλγεινὴν λαβεῖν
τῶν σῶν ὑπ' ἐχθρῶν, χειρίαν ἐφεὶς τινί.
*ᾗ γὰρ θάνῃς σὺ καὶ τελευτήσας ἀφῇς,

476 *κἀναθεῖσα* L (with ε written above the second α by a late hand), A (also with ε superscr.), Γ, with most MSS., and Ald. A few of the later MSS. (as Aug. c, Vat. c) have *κἀνεθεῖσα* in the text.—*τοῦ γε κατθανεῖν*] γε made in L from δὲ. **477** *πριαίμην*] Nauck conj. *ποιοίμην*.—*βροτόν*] C. E. Palmer writes *βροτῶν*. Nauck would prefer *οὐδενὸς λόγου βροτοῦ*. **481** *ὑπόβλητον*] *ἀπόβλητον* r

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gested by the case of the man 'whose woes are unvarying.' *Life* has nothing in store for him; the question is merely whether he is to die at once, or to have a short and wretched reprieve. This is brought out by v. 479: καλῶς *ζῆν* is denied to him; and that being so, the next best thing is to die honourably *and quickly*—καλῶς *τεθνηκέναι*.

προσθεῖσα: cp. Eur. *I. A.* 540 *πρὶν Ἄιδῃ παῖδ' ἐμὴν προσθῶ λαβών*: *Hec.* 368 *Ἄιδῃ προστιθεῖσ' ἐμὸν δέμας*. The dat. *τῷ κατθανεῖν* is easily supplied from the genitive, which is adapted to the nearer participle.—**κἀναθεῖσα**. Cp. *ἀνατίθεσθαι*, to 'take back' a move, to 'retract' an opinion (Xen. *Mem.* 1. 2 § 44, etc.).

477 πριαίμην: cp. Eur. fr. 934 *φίλον πρίασθαι χρημάτων πολλῶν σαφῆ*.—**λόγου** here = 'estimate,' 'rate of value': cp. *O. C.* 1225 *μὴ φῦναι τὸν ἅπαντα νικᾷ λόγον* (n.).

479 τεθνηκέναι: for the perf., cp. 275 n.: for the sentiment, *El.* 1320, *ᾗ γὰρ ἂν καλῶς | ἔσωσ' ἐμαυτήν, ᾗ καλῶς ἀπωλόμην*.—**πάντ' ἀκήκοας λόγον**: cp. *Tr.* 876 *πάντ' ἀκήκοας*: *Ph.* 241 *οἶσθα δὴ τὸ πᾶν*: Aesch. *Ag.* 582 *πάντ' ἔχεις λόγον*.

481 ὑπόβλητον: see on 188 *ὑποβαλλόμενοι*. Eustath. p. 106. 7 *Σοφοκλῆς ὑποβολιμαίους εἶπε λόγους τοὺς μὴ γνησίους*. (In *O. C.* 794, *ὑπόβλητον στόμα*, the sense is, 'suborned.')

483 f. γε μέντοι: *O. T.* 442 n.—**κρατῆσαι**, aor., as the sense is, 'to gain a victory.' Cp. 1353.

485 τῆς ἀναγκαίας τύχης. The phrase means simply, 'a fortune imposed by *ἀνάγκη*,'—by necessity, fate; but it has different shades of meaning according

—now pushing us forward, now drawing us back, on the verge—of death? I rate that man as nothing worth, who feels the glow of idle hopes. Nay, one of generous strain should nobly live, or forthwith nobly die: thou hast heard all.

CH. No man shall say that thou hast spoken a bastard word, Ajax, or one not bred of thy true soul. Yet forbear: dismiss these thoughts, and suffer friends to overrule thy purpose.

TE. Ajax, my lord, the doom given by fate is the hardest of evils among men. I was the daughter of a free-born sire, wealthy and mighty, if any Phrygian was; and now I am a slave: for so the gods ordained, I ween, and chiefly thy strong hand. Therefore, since wedlock hath made me thine, I wish thee well; and I do entreat thee, by the Zeus of our hearth, by the marriage that hath made us one, doom me not to the cruel rumour of thy foes,—abandon me not to the hand of a stranger! On what day soever thou die and leave me lonely by thy death,

(as Γ).—λόγον] made in L from λον, by an early hand, perh. that of the first corrector, S. **482** Αἴας] Αἶαν Suidas s. v. *ὑπόβλητον*. σαυτοῦ] made in L from αὐτοῦ (the reading of Γ) by an early hand. **486** κακόν] L has the letters κακ in an erasure. **488** εἴπερ τινὸς] εἴ πέρ τινοσ L, with εσ written over οσ by a later hand. Most MSS., and Ald., have εἴ πέρ τινοσ: but a few, as Lips. a and b, εἴ πέρ τινες. **493** συνηλλάχθης] συναλλάχθησ L. **495** ἐφεῖς L (with *a* above from a late hand), Γ, T, etc., and Suidas s. v. χειρίαν. ἀφεῖς A, with most of the later MSS., and Ald. **496** (1) L has εἰ γὰρ θανησσὺ (*sic*) καὶ τελευτήσασ (not -ησ) ἀφῆισ: but θανησ has been made from θάνεισ by erasure, and τελευτήσασ from τελευτήσεισ. Most of the

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to the context. Here, it is the fortune by which ἀνάγκη has doomed her to be a slave; but there is no *direct* reference to slavery in the words. Cp. 803. In *El.* 48 ἀναγκαίας τύχης is the 'fatal chance' by which Orestes was killed. In *Il.* 16. 836 ἦμαρ ἀναγκαῖον is 'the day of doom' hanging over Troy.

488 εἴπερ τινὸς σθένοντος, = σθένοντος, εἴ τις ἔσθενε: cp. *O. C.* 733 πρὸς πόλιν δ' ἐπίσταμαι | σθένουσαν ἥκων, εἴ τιν' Ἑλλάδος, μέγα (n.).—**ἐν πλούτῳ**, lit., *amid* wealth; *i.e.*, the phrase='strong *and* rich,' rather than, 'strong *in* riches.' Cp. Aesch. *Eum.* 996 χαίρετ' ἐν αἰσιμίαισι πλούτου.

489 f. θεοῖς: for the synizesis, cp. 1129: *El.* 1264 n.—**μάλιστα**: *i.e.*, as the immediate and visible agent of the gods.

490 f. τοιγαροῦν, 'So then'—marking that she turns away from the mournful past.—**τὸ σὸν λέχος ξυνῆλθον**: λέχος is acc., as after a verb of motion: Eur. *Phoen.* 817 ἡ δὲ ξύναιμον λέχος ἦλθεν. (In *Tr.* 28 λέχος is rather nom., 'as bride'.) —**τὰ σά**, acc. of respect, instead of σοι.

492 ἐφεστίου Διὸς, the god of the domestic ἑστία. In Her. 1. 44 the Ἐπίστιος Ζεύς is the god who punishes a wrong done to the hearth by an abuse of hospitality. Cp. Eustath. p. 1930. 28 ἐν τῇ κατ' οἶκον ἑστίᾳ Διὶ ἐγίνοντο θυσίαι, ὃν οἱ μὲν ἄλλοι ἐφέστιον, Ἡρόδοτος δὲ Ἰωνικῶς λέγει ἑπίστιον.

493 συνηλλάχθης: cp. Eur. *Andr.* 1245 Ἑλένῳ συναλλαχθεῖσαν εὐναίοις γάμοις,—where, as here, the bride became such by the fortune of war.

494 f. βάξιν λαβεῖν..ὑπ' ἐχθρῶν: cp. Her. 9. 78 ἔπαινον ἔξεις..ὑπὸ πάντων: Eur. *Phoen.* 576 κλέος | τοιόνδε..ὑφ' Ἑλλήνων λαβεῖν.—**χειρίαν** = ὑποχείριον: Eur. *Cycl.* 177 ἐλάβετε Τροίαν τὴν Ἑλένην τε χειρίαν.—**ἐφεῖς**, having yielded up: Thuc. 1. 95 § 6 οἷς οὐκέτι ἐφίεσαν οἱ ξύμμαχοι τὴν ἡγεμονίαν.

496 ἦ γὰρ θάνῃς σὺ κ.τ.λ. The reason for preferring Bothe's ἦ to εἰ is that it brings out her thought with greater

ταύτῃ νόμιζε κἀμὲ τῇ τόθ' ἡμέρᾳ
βίᾳ ξυναρπασθεῖσαν Ἀργείων ὕπο
ξὺν παιδὶ τῷ σῷ δουλίαν ἔξειν τροφήν.
καί τις πικρὸν πρόσφθεγμα δεσποτῶν ἐρεῖ
λόγοις ἰάπτων· ἴδετε τὴν ὁμευνέτιν
Αἴαντος, ὃς μέγιστον ἴσχυσε στρατοῦ,
οἵας λατρείας ἀνθ' ὅσου ζήλου τρέφει.
τοιαῦτ' ἐρεῖ τις· κἀμὲ μὲν δαίμων ἑλᾷ,
σοὶ δ' αἰσχρὰ τἄπη ταῦτα καὶ τῷ σῷ γένει.
ἀλλ' αἴδεσαι μὲν πατέρα τὸν σὸν ἐν λυγρῷ
γήρᾳ προλείπων, αἴδεσαι δὲ μητέρα
πολλῶν ἐτῶν κληροῦχον, ἥ σε πολλάκις
θεοῖς ἀρᾶται ζῶντα πρὸς δόμους μολεῖν·
οἴκτιρε δ', ὦναξ, παῖδα τὸν σόν, εἰ νέας

later MSS. agree with L. (2) A, *ἦν γὰρ θάνῃς σὺ καὶ τελευτήσας ἀφῇς*, and so Ald. (3) A third type of reading is Γ's, *εἰ γὰρ θανεῖ σὺ καὶ τελευτήσεις ἀφείς*,—an attempt to avoid the subjunct. with *εἰ*.—For *εἰ*, Bothe conj. *ἦ*. For *ἀφῇς*, Wecklein writes *ἀπῇς* (as Gomperz too proposed): Meineke conj. *φανῇς* or *ταφῇς*: Bergk, (*τελευτήσῃς*) *ἃ φής*. Pal. and L^2=Lb have *ἀφ' ἧς*. Brunck wrote *μ' ἀφῇς*. **499** *δουλίαν*] made in L from *δούλιον*. The lemma of the schol. in L has *δούλιον ἔξειν τροφήν*, and so Ald.

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force: the last day of his life will be the first of her misery. There is no objection to *εἰ* with the subjunctive, even in trimeters; cp. *O. C.* 1443 *εἴ σου στερηθῶ*, and see *O. T.* 198 n. Either *εἰ* or *ἦ* would have been written EI by Sophocles.

ἀφῇς, *sc.* *με*: but it is needless to write *μ' ἀφῇς* with Brunck. For the omission of the pron. in acc., cp. *Ph.* 801 *ἔμπρησον* ('burn me'): *ib.* 769 *ἔκηλον εὕδειν* (*sc.* *αὐτόν*): *ib.* 1368 *πέμψον* (*sc.* *με*): *O. T.* 461 *κἂν λάβῃς ἐψευσμένον*.—For the sense of *ἀφῇς*, cp. *Ant.* 887 *ἄφετε μόνην, ἔρημον*: Her. 8. 70 *ἀπέντες τὴν ἑωυτῶν ἀφύλακτον*.

498 f. ξυναρπασθεῖσαν. Ajax being now viewed as a public enemy (1132), his property, including the *δούλη* and her son, would be seized by the Greek chiefs.—**δουλίαν**: the comparative rarity of the fem. form led to **δούλιον** displacing it in some MSS. (cr. n.); but cp. Aesch. *Ag.* 1084 *δουλίᾳ..φρενί*: Her. 3. 14 *ἐσθῆτι δουλίῃ* (or *δουληίῃ*). The Attic prose word would be *δουλικήν*.—**τροφήν**, mode of life; *El.* 1183 *δυσμόρου..τροφῆς*: *O. C.* 1687 *δύσοιστον ἕξομεν τροφάν*.

500 f. καί τις κ.τ.λ. A reminiscence of *Il.* 6. 459 ff. (where Hector forebodes the fate of Andromachè) *καί ποτέ τις εἴπῃσιν, ἰδὼν κατὰ δάκρυ χέουσαν· | "Ἕκτορος ἥδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι | Τρώων ἱπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο."*—**πικρὸν πρόσφθεγμα..ἐρεῖ** describes what will be said, not to her, but *of* her; cp. Plat. *Polit.* p. 287 E *ἀγγεῖον ὃ δὴ μιᾷ κλήσει προσφθεγγόμεθα* (call by that name). Cp. *El.* 1213 *οὔ σοι προσήκει τήνδε προσφωνεῖν φάτιν* (*sc.* *αὐτόν*), *i.e.*, to speak of him as dead. The reference of **πικρὸν** is not only to the scornful word *ὁμευνέτιν*, but also to *οἵας λατρείας κ.τ.λ.*

λόγοις ἰάπτων, lit. 'shooting with words,'—launching taunts like missiles. The instrum. dat. **λόγοις** marks the figurative sense of **ἰάπτων**, just as *τόξοις* defines its literal sense in Aesch. *Ag.* 510 (*τόξοις ἰάπτων μηκέτ' εἰς ἠμᾶς βέλη*): the object answering to the literal *βέλη* (such as *ὀνείδη*) is left to be understood. Cp. Rhianus (3rd cent. B.C.) *ap.* Stobaeus *Flor.* 4. 34. 9 *μακάρεσσιν ἐπὶ ψόγον αἰνὸν ἰάπτει* (by tmesis for *ἐπιάπτει*). This seems truer than to suppose that the constr. is *λόγοις ἰάπτων* (*με*), 'assailing me with taunts,' though the latter view might be supported by the rare use of *ἰάλλω* in *Od.* 13. 142 *πρεσβύτατον καὶ ἄριστον ἀτι-*

on that same day, be sure, I also shall be seized forcibly by the Greeks, and, with thy son, shall have the portion of a slave. Then shall some one of my masters name me in bitter phrase, with keen taunts: 'See the concubine of Ajax, his, who was the mightiest of the host; see what menial tasks are hers, who had such bliss!' Thus shall men speak; and destiny will afflict me; but these words will be shameful for thee and for thy race.

Nay, have thought for thy father, whom thou forsakest in a drear old age; for thy mother,—and hers are many years,—who oft prays to the gods that thou come home alive; and pity, O king, thy son, if, bereft of fostering care, he must spend his

A has δουλίαν: the later MSS. vary between δουλίαν, δούλιον, δούλειον, δουλείαν, δουλίαν γ'. Seyffert conj. δούλιόν μ' ἔξειν τροφήν: Schneidewin, δούλιον στέρξειν τροφήν. **501** ἰάπτων] Schol. in L γρ. ἀτίζων. ἰάπτων is read by Suidas s. v., and Eustath. p. 17, 5. **503** ὅσου] οἵου Suidas s. v. ζῆλος, but ὅσου s. v. λατρεία. **505** σοὶ δ'] δ' made in L from τ'. **507** προλείπων MSS. (προλιπὼν Pal.), and Ald.: προλείπειν G. Wolff and Nauck. **508** σε] σ made in L from μ. **509** ἀρᾶται] In L ι has been erased after ᾶ. **510 f.** νέας | τροφῆς] Nauck. conj. νέος | πατρὸς.

μίησιν ἰάλλειν. As to the root of ἰάπτω, Curtius holds that *ia-π* is expanded from *ia* (=Skt. *jâ*, 'go'), in a causative sense, by the determinative *π*, just as the Lat. *ja-c* is by *k*. (*Greek Verb*, p. 167 Eng. ed.) Cp. 700.

502 ff. ἴσχυσε would usu. be an 'ingressive' aor. ('became powerful'), like ἐνόησε etc. Here, however, it refers to the past *period* of his pre-eminence; as the reign of a king is summed up in retrospect by ἦρξε, ἐβασίλευσε. Cp. the aor. in *El.* 1144 (τροφῆς) τὴν ἐγὼ θάμ' ἀμφὶ σοὶ | πόνῳ γλυκεῖ παρέσχον: where Electra looks back on a closed chapter of her life.

οἵας..ὅσου: for this double relative in contrasts, cp. 923, *El.* 751, *Tr.* 1045, etc.; Thuc. 5. 7 § 2, 7. 75 § 6.—**ζήλου**, enviable happiness; cp. Dem. or. 23 § 64 ἃ καὶ ζῆλόν τινα καὶ τιμὴν φέρει τῇ πόλει.—**τρέφει**, only a stronger ἔχει,—has around her in her daily life. Cp. 503: *Tr.* 817 ὄγκον..ὀνόματος..τρέφειν: *Ph.* 795 τρέφοιτε..νόσον.

504 f. κἀμὲ μὲν κ.τ.λ. The chief emphasis is on the clause **σοὶ δ' αἰσχρὰ κ.τ.λ.**: she merely glances at the results to herself; 'while I shall suffer, thou and thine will be disgraced.' **ἑλᾷ**, *vexabit*, as in 756; cp. also 275.—**αἰσχρά**: Ajax had said that it was αἰσχρόν, in such a case as his, to go on living (473). Tecmessa wishes him to feel that it would be αἰσχρόν to die. But Ajax believes that Teucer's care will avert the evils which she fears (562).

506 ff. αἴδεσαι..προλείπων. The participle, when used with αἰσχύνομαι or αἰδοῦμαι, implies that the person is doing, or has done, the act which causes shame. The infinitive implies that he has not yet done it. Cp. Xen. *Cyr.* 5. 1 § 21 καὶ τοῦτο μὲν οὐκ αἰσχύνομαι λέγων· τὸ δ' 'ἐὰν μένητε παρ' ἐμοί, ἀποδώσω,'.. αἰσχυνοίμην ἂν εἰπεῖν: ('I am not ashamed *of saying* this; but I should be ashamed *to say* that.') Here, **προλείπων** is more forcible than an infinitive. Since his words pointed to a fixed resolve (479 f.), she speaks as if he were already engaged in the deed.

κληροῦχον is not elsewhere thus used, but the fact that a word had a technical (and prosaic) sense was no bar to its figurative use in Attic poetry; cp. πράκτωρ and εὔθυνος (*El.* 953 n.). Isocr. or. 5 § 136 has the phrase εὐνοίας..κληρονόμους ('heirs').

ἀρᾶται, in a good sense, as in *O. C.* 1445, where see n.

510 f. οἴκτιρε..εἰ κ.τ.λ. A clause with εἰ and fut. indic. often denotes an object of pity or indignation (*El.* 1210, *Ph.* 988). Cp. Lys. or. 13 § 15 οὐκ ἐλεοῦντες..τὰ τείχη, εἰ πεσεῖται, οὐδὲ κηδόμενοι τῶν νεῶν, εἰ..παραδοθήσονται.—**νέας τροφῆς**, the nurture suitable to the young: *O. C.* 345 ἐξ ὅτου νέας | τροφῆς ἔληξε (n.).

τροφῆς στερηθεὶς σοῦ διοίσεται μόνος
ὑπ' ὀρφανιστῶν μὴ φίλων, ὅσον κακὸν
κείνῳ τε κἀμοὶ τοῦθ', ὅταν θάνῃς, νεμεῖς.
ἐμοὶ γὰρ οὐκέτ' ἔστιν εἰς ὅ τι βλέπω
πλὴν σοῦ. σὺ γάρ μοι πατρίδ' ἤστωσας δορί,
καὶ μητέρ' ἄλλη μοῖρα τὸν φύσαντά τε
καθεῖλεν Ἅιδου θανασίμους οἰκήτορας.
τίς δῆτ' ἐμοὶ γένοιτ' ἂν ἀντὶ σοῦ πατρίς;
τίς πλοῦτος; ἐν σοὶ πᾶσ' ἔγωγε σῴζομαι.
ἀλλ' ἴσχε κἀμοῦ μνῆστιν· ἀνδρί τοι χρεὼν
μνήμην προσεῖναι, τερπνὸν εἴ τί που πάθοι.
χάρις χάριν γάρ ἐστιν ἡ τίκτουσ' ἀεί·
ὅτου δ' ἀπορρεῖ μνῆστις εὖ πεπονθότος,
οὐκ ἂν γένοιτ' ἔθ' οὗτος εὐγενὴς ἀνήρ.

513 *νεμεῖς*] *νέμεις* or *νεμεῖ* r. **514** *ἔστιν*] *ἐστὶν* L (the *ν* from a later hand), and Ald. **515** *σύ*] *σοὶ* L.—*μοι*] *μου* r.—*ἤϊστωσας* L.—*δορί*] *δόρει* Dindorf. **516** *ἄλλη* Aug. b: *ἀλλ' ἡ* L, with most MSS., and Ald. (a comma or colon being placed after *μητέρ'*). Hermann writes *ἁλαὴ*: Hartung, *ὁλοὴ*: Nauck, *ὠμὴ*: Mekler, *ἤδη*: Apitz conj. *ἄλλ' ἤ* (*i.e.* *ἄλλο ἤ, aliud quam fatum*): Herwerden, *αἰνὴ*: Schneidewin and Meineke, *ἀμὴν*: Blaydes, *Αἴδου.*—*τὸν φύσαντά τε*] L has *τὸν φύσαντά με*, but *με* is from a later hand, and *τε* has been erased before it (part of *τ* still

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διοίσεται, *sc.* *βίον*, 'pass his life': schol. *διάξει, βιώσεται*. The midd. has this absolute sense in Hippocr. *De artic.* p. 823 *ὑγιηροὶ τἄλλα..διαφέρονται* ('they pass through life'): Xen. *Mem.* 2. 1. 24 *σκοπούμενος διοίσει* (a correction of *διέσῃ*). We find also *διαφέρειν βίον* or *αἰῶνα* (Her. 3. 40, Eur. *Helen.* 10), or *διαφέρειν* only ([Eur.] *Rhes.* 982).—Others explain *διοίσεται* as pass., *diripietur*, '(if) he shall be plundered.' In this sense the usual word is *διαφορεῖν*, though Eur. *Bacch.* 754 has *διέφερον* in a kindred sense, and Arist. *Poet.* 8 § 4 the pass. *διαφέρεσθαι*: but such a meaning, which would fix attention on the boy's property, is utterly out of place here. [Lobeck, and Blaydes after him, cite Dion or. 41 p. 506 C *ὑπ' ὀρφανιστῶν διασπασθήσεται*: but the correct reference is or. 43 p. 506 C, and the words, *ὑπὸ τῶν συγγενῶν καὶ ἐπιτρόπων διασπασθῆναι.*]—**σοῦ..μόνος**: cp. *O. C.* 1250 *ἀνδρῶν γε μοῦνος*: Eur. *Med.* 52 *σοῦ μόνη*.

512 **ὑπ' ὀρφανιστῶν** (*διοίσεται*), if he shall have his life *controlled by* them: cp. *ὑπό* with the midd. *πορεύεται* in 1253 f.: *O. C.* 681 *θάλλει δ'..ὑπ' ἄχνας*. The sense is not merely, 'live *under* them,' as if *ὑπό* with the genitive here took the sense of *ὑπό* with the dative (*subditus illorum imperio*, Ellendt).

The word *ὀρφανιστής* (found only here) =*ἐπίτροπος*, 'guardian.' Eustathius (p. 533. 30), on *Il.* 5. 158 *χηρωσταὶ δὲ διὰ κτῆσιν δατέοντο*, explains *χηρωσταί* as those who administered the property of persons who left no direct heirs (*τοὺς χηρεύοντας διαδόχων*); adding, *οἵτινες κατὰ λόγον ἄλλον καὶ ὀρφανισταὶ ἐκαλοῦντο, ὡς ὀρφανῶν ὑπεριστάμενοι, καθὰ καὶ Σοφοκλῆς δηλοῖ*. Apparently, then, he knew the word only from this verse. (The verb *ὀρφανίζω* usu. =to make *ὀρφανός*.)

μὴ φίλων (the generic *μή*), of no friendly kind; for the order, cp. Aesch. *Eum.* 903 *ὁποῖα νίκης μὴ κακῆς ἐπίσκοπα*. [The *μὴ* could also be explained by *εἰ* in 510: but this is less simple.]

Compare Andromachè's description, in her lament over Hector, of the lot in store for her child, *ἦμαρ δ' ὀρφανικὸν παναφήλικα παῖδα τίθησιν*, 'the day of orphanhood makes a child companionless,' etc.: *Il.* 22. 490—498.

514 f. **βλέπω**, pres. subjunct.: this is the indirect form of *εἰς τί βλέπω*; Cp. 428 *ἐῶ* (n.).—**ἤστωσας**. There is no

days forlorn of thee, the ward of unloving guardians; think how great is this sorrow, which at thy death thou wilt bequeath to him and me.

I have nothing left whereunto I can look, save thee. Thou didst ravage my country with the spear, and another doom hath laid low my mother and my sire, that they should dwell with Hades in their death. What home, then, could I find, if I lost thee? What wealth? On thee hangs all my welfare. Nay, have thought for me also: a true man should cherish remembrance, if anywhere he reap a joy. 'Tis kindness that still begets kindness. But whosoever suffers the memory of benefits to slip from him, that man can no more rank as noble.

remaining). Most MSS., and Ald., have *με*: Γ and a few others have *τε*. (The change of *τε* into *με* followed from that of *ἄλλη* into *ἀλλ' ἡ*, when *μητέρ'* was taken as depending on *ἤστωσας*.) **518** *γένοιτ' ἂν ἀντὶ*] In L the 1st hand wrote *γένοιτ' ἀντὶ*: an early corrector has added *ἂν* above the line. **519** *πᾶσ'*] *πᾶ·σ'* L, the *σ* in an erasure: *πᾶσιν* has been written above by a late hand. *πᾶσ'* A, with most MSS., and Ald.: *πᾶσιν* r (as Γ and T). **521** *πάθοι* A, with most MSS., and Ald.: *πάθῃ* L (*πάθηι*), with Γ (*πάθῃ*), L^2 (= L b), Aug. b.—Badham conj. *εἴ τι προὔπαθεν*. **522** *χάρις κ.τ.λ.* 'An delendus versus?' Dobree *Adv.* II. p. 43. **524** *γένοιτ' ἐθ'* L, with a few others (as L^2, Aug. b, Mosq. b): *γένοιτό ποθ'* A, with most MSS., and Ald.: *γένοιθ' οὗτος* Γ, and some MSS. of Suidas s. v. *μνῆστις*, where other MSS. have *οὕτως γένοιτ' ἂν* (see Bernhardy's ed., vol. II. p. 868).—Wecklein (*Ars Soph. em.* p. 49) conj.

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other certain instance of *ἀστόω* for *ἀϊστόω*. (In fr. 493, *κόρον ἀϊστώσας πυρί*, Kuster's conjecture *κηρὸν*, if right, would point to *ἀστώσας*.) The ordinary form occurs in *Tr.* 881 *αὐτὴν διηΐστωσε*.—**δορί.** As to this form *versus* **δόρει**, see on *O. C.* 1304.

516 ἄλλη μοῖρα. Destiny, working through Ajax, ravaged her country. Destiny in some other form brought her father and mother to the grave. The poet did not wish to represent Tecmessa as living with the man who had slain her parents; and so followed, or invented, a legend which ascribed their deaths to a different agency. Throughout this speech, the Homeric scene between Hector and Andromachè is present to the mind of Sophocles. Andromachè's father had been slain by Achilles; her mother, by the visitation of Artemis (*Il.* 6. 414—428).

517 καθεῖλεν..οἰκήτορας (proleptic), brought them low, so that they should be dwellers, etc. After **"Αιδου, θανασίμους** is redundant; but cp. *Tr.* 1161 *ἀλλ' ὅστις "Αιδου φθίμενος οἰκήτωρ πέλοι*: though *ib.* 282 we have simply, *"Αιδου πάντες εἶσ' οἰκήτορες*. For *θανάσιμος* said of the *dead*, cp. *O. T.* 959, *Ph.* 819.

518 πατρίς; Cp. Xen. *An.* I. 3 § 6 *νομίζω γὰρ ὑμᾶς ἐμοὶ εἶναι καὶ πατρίδα καὶ φίλους καὶ συμμάχους*.

ἐν σοὶ..σῴζομαι: cp. *O. T.* 314 *ἐν σοὶ γὰρ ἐσμέν* (n.). The prep. expresses that her safety is in his power,—depends on him. **πᾶσ'**, adverbial: cp. 275.

520 f. κἀμοῦ: as well as of his parents and his son.—**προσεῖναι,** of a quality or attribute; cp. 1079, *Ant.* 720. —**τερπνὸν εἴ τί που πάθοι:** cp. Dido's words to Aeneas (*Aen.* 4. 316 ff.) *Per conubia nostra, per inceptos hymenaeos, | Si bene quid de te merui, fuit aut tibi quicquam | Dulce meum, miserere.* For the optat., marking the generality of the statement, cp. 1344: *Ant.* 666 *ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν* (n.).

522 χάρις χάριν γάρ: Eur. *Helen.* 1234 *χάρις γὰρ ἀντὶ χάριτος ἐλθέτω*. For the place of *γάρ*, cp. Aesch. *P. V.* 29 *θεὸς θεῶν γάρ κ.τ.λ.*: for that of the art., *O. T.* 139 *ἐκεῖνον ὁ κτανών*.—**τίκτουσ':** cp. the proverb in Zenobius 3. 328 *δίκη δίκην ἔτικτε καὶ βλάβη βλάβην*.

523 f. ἀπορρεῖ: cp. 1267: *El.* 1000 n. —**γένοιτ',** cannot 'become' such, in the sense, 'cannot finally be ranked as such.' Whatever his other merits may be, their sum will not amount to true nobleness.

ΧΟ. Αἴας, ἔχειν σ' ἂν οἶκτον ὡς κἀγὼ φρενὶ
θέλοιμ' ἄν· αἰνοίης γὰρ ἂν τὰ τῆσδ' ἔπη.
ΑΙ. καὶ κάρτ' ἐπαίνου τεύξεται πρὸς γοῦν ἐμοῦ,
ἐὰν μόνον τὸ ταχθὲν εὖ τολμᾷ τελεῖν.
ΤΕ. ἀλλ', ὦ φίλ' Αἴας, πάντ' ἔγωγε πείσομαι.
ΑΙ. κόμιζέ νύν μοι παῖδα τὸν ἐμόν, ὡς ἴδω.
ΤΕ. καὶ μὴν φόβοισί γ' αὐτὸν ἐξελυσάμην.
ΑΙ. ἐν τοῖσδε τοῖς κακοῖσιν, ἢ τί μοι λέγεις;
ΤΕ. μὴ σοί γέ που δύστηνος ἀντήσας θάνοι.
ΑΙ. πρέπον γέ τἂν ἦν δαίμονος τοὐμοῦ τόδε.
ΤΕ. ἀλλ' οὖν ἐγὼ 'φύλαξα τοῦτό γ' ἀρκέσαι.
ΑΙ. ἐπῄνεσ' ἔργον καὶ πρόνοιαν ἣν ἔθου.
ΤΕ. τί δῆτ' ἂν ὡς ἐκ τῶνδ' ἂν ὠφελοῖμί σε;
ΑΙ. δός μοι προσειπεῖν αὐτὸν ἐμφανῆ τ' ἰδεῖν.

πέλοι ποθ'. Blaydes writes, οὐκ ἂν γένοιθ' οὗτός ποτ'. Elmsley conj. οὐκ ἂν γένοιτ' ἂν οὗτος. **530** νυν] νῦν L (as usual), and Ald. **531** φόβοισί γ'] Blaydes writes φόβῳ σῷ γ'. Ellendt (*Lex.* p. 354) would write φόβοισιν (without γ').—ἐξελυσάμην]

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525 f. ἔχειν σ' ἂν..θέλοιμ' ἄν: the first ἄν, as well as the second, belongs to θέλοιμι: cp. 537: *O. T.* 339 n.—**ὡς κἀγώ**, *sc.* ἔχω. Cp. *Il.* 6. 476 δότε δὴ καὶ τόνδε γενέσθαι | παῖδ' ἐμόν, ὡς καὶ ἐγώ περ, ἀριπρεπέα Τρώεσσιν: this also illustrates the use of καί, on which see *O. C.* 53 ὅσ' οἶδα κἀγώ (n.).

527 f. **καὶ κάρτ'**. Here καί='and.' But where καὶ κάρτα replies to a question (*O. C.* 65 and 301), the verb being understood, καὶ merely emphasises ('Yea, surely'), and καὶ κάρτα is then equiv. to ἦ κάρτα (*El.* 312). Similarly in καὶ μάλα, καί sometimes='and,' but sometimes merely strengthens the adv. (*vel maxime*): *El.* 1178 n.

τὸ ταχθὲν=ὅ ἂν ταχθῇ: he has not yet given his command. Cp. *Tr.* 1187 ἦ μὴν ἐμοὶ τὸ λεχθὲν ἔργον ἐκτελεῖν, *i.e.* ὃ ἂν λεχθῇ.—**τολμᾷ**, bring herself to do it: cp. 411: *Ph.* 481 τόλμησον, 'make the effort.' Instead of agreeing to take her *advice* (ἔπη), Ajax replies that he will be ready to praise her *obedience*.

For the alliteration (παρήχησις) cp. 1112: *O. T.* 371 τυφλὸς τά τ' ὦτα τόν τε νοῦν τά τ' ὄμματ' εἶ (n.).

529 **ἀλλ'**, in assent; cp. *Ph.* 48 n.

530 **ὡς ἴδω**: cp. 538. The words express his impatient yearning.

531 **καὶ μὴν φόβοισί γ'**. The formula καὶ μήν (lit. 'and verily') introduces a new fact or thought; as in Tragedy it often announces a new comer (1168). When this new fact or thought raises a difficulty in the way of something proposed by the last speaker, then καὶ μήν acquires an adversative force. Thus here, its literal sense, 'and verily,' 'indeed,' is tinged by the context with the sense, 'oh, but,' or 'nay, but.' The effect of **γε** is to place a slight stress on **φόβοισι**. The combination **καὶ μήν...γε** is very frequent with Sophocles: cp. 539: *O. T.* 290, 345, 836, 987, 1004, 1066: *O. C.* 396: *Ant.* 221: *Ph.* 660: *El.* 1045, 1188. In all these passages the effect of **γε** is the same; *i.e.*, it does not modify the sense of καὶ μήν, but emphasises the word or phrase with which it is immediately connected.

φόβοισι, causal dat.: the plur. as in *O. T.* 585 ξὺν φόβοισι. Her fears were indicated at v. 340.—**ἐξελυσάμην**, lit. 'released': *i.e.*, allowed him to leave the tent. The midd. ἐκλύομαι means to 'release,' 'set free,' in *O. T.* 1003, *Ant.* 1112, *Tr.* 21: Xen. *H.* 7. 1. 25 ἐξελύσαντο τοὺς Ἀργείους. The choice of the word seems to be prompted by a wish not to say more than is implied in φόβοισι, or to imply that she had *rescued* the child from a

CH. Ajax, I would that pity touched thy soul as it doth mine: so wouldst thou approve her words.

AJ. Verily she shall have approval on my part, if only she take heart to do my bidding well.

TE. Nay, dear Ajax, I will obey in all things.

AJ. Then bring me my son, that I may see him.

TE. Oh, but in those fears I released him from my keeping.

AJ. During these troubles of mine? Or what meanest thou?

TE. Yea, lest haply the poor child should meet thee, and die.

AJ. Aye truly, that would have been worthy of my fortune.

TE. Well, at least I was watchful to avert *that* woe.

AJ. I praise thy deed, and the foresight which thou hast shown.

TE. How, then, can I serve thee, as the case stands now?

AJ. Let me speak to him, and see him face to face.

ἐξερρυσάμην Hermann, from the schol. (ῥύσασθαι θέλουσα ἐξήγαγον). So too Nauck and Wecklein. **533** θάνοι] θάνῃ r. **534** τᾶν ἦν] τ' ἂν ἦν L, Γ, etc.: τ' ἦν ἄν A, with most MSS., and Ald.—Naber conj. τἄρ' ἦν. **535** 'φύλαξα] φύλαξα L, made from φυλάξω. **537** ἐκ τῶνδ' ἄν] Schneidewin conj. ἐκ τῶνδ' ἔτ'. **538** αὐτὸν, omitted by the scribe of L, has been added above the line by a later hand.

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danger. She speaks merely as if (in her undefined 'fears') she had left the care of the child to others. Then the blunt and impatient question of Ajax—ἐν τοῖσδε τοῖς κακοῖσιν κ.τ.λ.—startles her into speaking plainly,—μὴ σοί γέ που δύστηνος κ.τ.λ.

The conjecture **ἐξερρυσάμην** (cr. n.), 'rescued,' would efface this trait of reticence. It is inferred from the scholiast's phrase, τῶν φόβων χάριν ῥύσασθαι θέλουσα ἐξήγαγον. But ἐξήγαγον is there the important word, while the words ῥύσασθαι θέλουσα are merely the scholiast's expansion of the motive implied in φόβοισι.

532 κακοῖσιν: a half-euphemistic phrase, as in 272, 431, 433.

533 μὴ σοί γε κ.τ.λ. Here γε replies to his question ('*Yes*, lest..'), and qualifies the whole sentence (cp. *Ant.* 648 n.): but it also adds to the emphasis on **σοί**.

534 πρέπον γέ τἂν ἦν. For γέ τοι cp. *Ph.* 823 n.—**δαίμονος**, fortune: *El.* 1306 τῷ παρόντι δαίμονι. A gen. after πρέπων is very rare, but analogous to the gen. after ἄξιος: Plat. *Menex.* p. 239 C πρεπόντως τῶν πραξάντων. [In Plat. *Rep.* p. 400 B ὕβρεως ἢ μανίας καὶ ἄλλης κακίας πρέπουσαι βάσεις, the gen. seems to depend on πρέπουσαι: but might be possessive.]

535 ἀλλ' οὖν ('well, at any rate'), followed by **γε** (emphasising the word before it), occurs also in *Ant.* 84, *Ph.* 1305, *El.* 233, 1035, etc.—**'φύλαξα**: cp. 308 'θώϋξεν.—**ἀρκέσαι**, infin. of purpose: cp. *O. T.* 198 n. For the sense, *defendere*, cp. *Il.* 20. 289 ἦ κόρυθ' ἠὲ σάκος, τό οἱ ἤρκεσε λυγρὸν ὄλεθρον: Eur. *El.* 1300 (πῶς) οὐκ ἠρκέσατον κῆρας μελάθροις;

536 ἐπῆνεσ': for the aor., cp. *El.* 668 n.—**ἔθου**: cp. 13 n.

537 ὡς ἐκ τῶνδ': *i.e.*, seeing that the child has been sent away, and that Ajax approves of her precaution (536). She wishes to divert him from the desire of seeing his son. But he instantly recurs to it.—For **ἐκ τῶνδε**, 'under these conditions,' cp. *Tr.* 1109 (n.). **ὡς** gives a limiting force (as in ὡς ἐμοί, 395): Eur. *Andr.* 1184 οὗτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾶτ' ἄν, γέρον, | θανών. Thuc. 4. 17 § 1 ὡς ἐκ τῶν παρόντων. There is a verbal likeness to *Ant.* 552 τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ;

ΤΕ. καὶ μὴν πέλας γε προσπόλοις φυλάσσεται.
ΑΙ. τί δῆτα μέλλει μὴ οὐ παρουσίαν ἔχειν;
ΤΕ. ὦ παῖ, πατὴρ καλεῖ σε. δεῦρο προσπόλων
ἄγ' αὐτὸν ὅσπερ χερσὶν εὐθύνων κυρεῖς.
ΑΙ. ἔρποντι φωνεῖς, ἢ λελειμμένῳ λόγων;
ΤΕ. καὶ δὴ κομίζει προσπόλων ὅδ' ἐγγύθεν.
ΑΙ. αἶρ' αὐτόν, αἶρε δεῦρο. ταρβήσει γὰρ οὖ
νεοσφαγῆ που τόνδε προσλεύσσων φόνον,
εἴπερ δικαίως ἔστ' ἐμὸς τὰ πατρόθεν.
ἀλλ' αὐτίκ' ὠμοῖς αὐτὸν ἐν νόμοις πατρὸς
δεῖ πωλοδαμνεῖν κἀξομοιοῦσθαι φύσιν.
ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος,
τὰ δ' ἄλλ' ὅμοιος· καὶ γένοι' ἂν οὐ κακός.
καίτοι σε καὶ νῦν τοῦτό γε ζηλοῦν ἔχω,
ὀθούνεκ' οὐδὲν τῶνδ' ἐπαισθάνει κακῶν.

539 φυλάσσεται] In L the first σ has been added by a corrector. **543** λελειμμένω (*sic*) L.—λόγων L, with ϑ written above by a later hand: λόγου r, and Ald. **544** ὅδ' r, and Ald.: ὧδ' L. **546** (1) που τόνδε A, and Ald.: (2) τοῦ τόνδε L: (3) τοῦτόν γε Γ (τοῦτον γε). The other MSS. are divided between these readings.—Hermann and Dindorf read τοῦτόν γε: Wecklein (*Ars* p. 136), του τόνδε: Morstadt (whom Nauck and Blaydes follow), μου τόνδε: Mekler, τοιόνδε.—προσλεύσσων] προσ-

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539 καὶ μὴν here announces a fact which favours the last speaker's wish, and not, as in 531, a fact opposed to it; here, therefore, it becomes an expression of assent.—**γε** emphasises **πέλας**.—**προσπόλοις**, dat. of agent; rare, except with the *perf.* pass.; but cp. *Ant.* 1218 θεοῖσι κλέπτομαι, and *ib.* 504 f. (n.).

540 μὴ οὐ, since **τί μέλλει** is equiv. to μὴ μελλέτω: cp. Aesch. *P. V.* 627 τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν;—**παρουσίαν ἔχειν** = παρεῖναι: a periphrasis like θήραν ἔχων (564), ἔχει στίβον (*Ph.* 157).

542 εὐθύνων: cp. Eur. *Heracl.* 728 εὐθύνων πόδα.

543 ἕρποντι φωνεῖς...; the partic. expresses the leading idea; cp. *O. C.* 1038 χωρῶν ἀπείλει νῦν (n.).—**λελειμμένῳ λόγων**, unable to catch the sound of thy words; schol. in L, οὐκ ἀκούοντι. Cp. Eur. *Or.* 1085 ἦ πολὺ λέλειψαι τῶν ἐμῶν βουλευμάτων ('laggest far behind them,'—failest to comprehend them): *Helen.* 1246 λέλειμμαι τῶν ἐν Ἕλλησιν νόμων ('am not versed in them').

544 καὶ δή, 'already': *O. C.* 31 n.

545 αἶρε δεῦρο. The child is led in by an attendant: Ajax means, 'lift him' (from the ground) 'to my arms.' Some take αἶρε as='bring,' comparing *Il.* 6. 264 μή μοι οἶνον ἄειρε, Ar. *Pax* 1 αἶρ' αἶρε μᾶζαν ὡς τάχιστα κανθάρῳ: but this is less simple, and less fitting.—**ταρβήσει γὰρ οὖ**: for οὐ placed after the verb, see on *Ant.* 96. This passage recalls *Il.* 6. 466—470, where Hector is about to take his little son from the nurse's arms, but the child shrinks back, frightened by the helmet,—ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην.

546 νεοσφαγῆ..φόνον, the adj. compounded with a word akin in sense to the subst.; cp. *Ant.* 1283 νεοτόμοισι πλήγμασιν.—There is no reason to doubt the genuineness of **που**, which gives a touch of grim irony. L's reading, **τοῦ**, certainly points to **τοῦτόν γε**: but this is very inferior to the vulgate. Wecklein, reading **του**, thinks that Ajax wishes to avoid saying μου.

547 δικαίως, in a full and true sense: cp. *O. T.* 852 οὗτοι ποτ', ὦναξ, τόν γε Λαΐου φόνον | φανεῖ δικαίως ὀρθόν, *i.e.* 'properly fulfilled.'—**τὰ πατρόθεν** is re-

ΤΕ. Oh yes—he is close by, in charge of attendants.

ΑΙ. Then wherefore is his coming delayed?

ΤΕ. My child, thy father calls thee.—Bring him hither, servant, whosoever of you is guiding his steps.

ΑΙ. Comes the man at thy call? Or hath he failed to hear thy words?

ΤΕ. Even now one of the servants there draws near with him.

Enter Attendant *with* EURYSACES.

ΑΙ. Lift him, lift him to mine arms. He will feel no dread, I ween, in looking on this newly shed blood, if he is indeed my true-born son. But he must at once be broken into his father's rugged ways, and moulded to the likeness of his nature. Ah, boy, mayest thou prove happier than thy sire, but in all else like him; and thou wilt prove not base. Yet even now I may well envy thee for this, that thou hast no sense of these ills.

λεύσων L: but a later hand has faintly indicated a second σ.—Dindorf thinks the verse spurious. **547** δικαίως] L has the κ in an erasure (from χ?).—Priscian (*Inst. Gr.* II. p. 193. 308) cites δίκαιος γόνος from this play. Nauck suggests that he read, εἴπερ δίκαιος γόνος ἐμὸς τὰ πατρόθεν: F. W. Schmidt, εἴπερ δίκαιός μοὐστὶ πατρόθεν γόνος. **552** σε] σὲ L and r.—τοῦτό γε] Blaydes conj. τοῦδέ γε. **553** ὅθ' οὕνεκ' L. Cp. 123.

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dundant, but not pointless; the qualities derived from the father will prevail over any weaker qualities derived μητρόθεν.

548 f. ὠμοῖς..ἐν νόμοις, the rugged usages of a warrior inured to the sight of bloodshed. For the adj., cp. 205 ὠμοκρατής, n. In saying νόμοις rather than τρόποις, he speaks with a certain heroic grandeur (μεγαλοφρονῶν, as the schol. remarks). Cp. Hor. *C.* 2. 15. 11 *non ita Romuli | Praescriptum et intonsi Catonis | Auspiciis veterumque norma.*

πωλοδαμνεῖν, to break him in like a colt. The word was familiar in Attic (Xen. *Oec.* 3. 10, etc.). Cp. Plut. *Mor.* 13 E οὕτω σκιρτῶσα νεότης πωλοδαμνεῖται. Lucian *Amor.* 45 τὴν νεότητα πωλοδαμνήσας. For the metaphor implicit in the compound verb, cp. *Ant.* 994 ἐνανκλήρεις πόλιν.

κἀξομοιοῦσθαι is passive, and αὐτόν (the object of πωλοδαμνεῖν) is its subject, **φύσιν** being acc. of respect. For the infinitives, linked by καί, yet having different subjects, cp. Plat. *Rep.* p. 359 E (λέγουσιν) αὐτὸν ἀφανῆ γενέσθαι τοῖς παρακαθημένοις, καὶ διαλέγεσθαι [*sc.* αὐτοὺς] ὡς περὶ οἰχομένου.

550 f. ὦ παῖ κ.τ.λ. Paraphrased by Attius, *Armorum Iudicium* fr. 10, *Virtuti sis par, dispar fortunis patris*: and imitated by Verg. *Aen.* 12. 435 (Aeneas to Ascanius), *Disce, puer, virtutem ex me verumque laborem, | Fortunam ex aliis.*

τὰ δ' ἄλλ' ὅμοιος: so Hector prays for Astyanax that he may be like his father, —ὧδε βίην τ' ἀγαθὸν καὶ Ἰλίου ἶφι ἀνάσσειν: but adds the nobler prayer that men may say, πατρὸς γ' ὅδε πολλὸν ἀμείνων. (*Il.* 6. 476 ff.)

552 f. καίτοι..καὶ νῦν: nay, *even now*—while that prayer still awaits fulfilment—the child is happier than his father, in unconsciousness of evil.—**σε** is better here than **σὲ** (which L has), though the emphasis could be defended ('I, the man, might envy *thee*, the child').—**τοῦτό γε**: this acc. of respect (instead of the ordinary genitive) with ζηλοῦν is unusual; but the same constr. sometimes occurs with words of a like sense, *e.g.* Ar. *Vesp.* 588 τουτὶ γάρ τοί σε μόνον..μακαρίζω.

οὐδὲν is best taken as acc. governed by **ἐπαισθάνει**: cp. 996: *O. T.* 424 ἄλλων δὲ πλῆθος οὐκ ἐπαισθάνει κακῶν. It might, however, be adv. (cp. *Ant.* 1183 τῶν λόγων ἐπῃσθόμην).

ἐν τῷ φρονεῖν γὰρ μηδὲν ἥδιστος βίος,
[τὸ μὴ φρονεῖν γὰρ κάρτ' ἀνώδυνον κακόν,]
ἕως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθῃς.
ὅταν δ' ἵκῃ πρὸς τοῦτο, δεῖ σ' ὅπως πατρὸς
δείξεις ἐν ἐχθροῖς οἷος ἐξ οἵου 'τράφης.
τέως δὲ κούφοις πνεύμασιν βόσκου, νέαν
ψυχὴν ἀτάλλων, μητρὶ τῇδε χαρμονήν.
οὗτοι σ' Ἀχαιῶν, οἶδα, μή τις ὑβρίσῃ
στυγναῖσι λώβαις, οὐδὲ χωρὶς ὄντ' ἐμοῦ.
τοῖον πυλωρὸν φύλακα Τεύκρον ἀμφί σοι
λείψω τροφῆς ἄοκνον ἔμπα κεἰ τανύν
τηλωπὸς οἰχνεῖ, δυσμενῶν θήραν ἔχων.
ἀλλ', ἄνδρες ἀσπιστῆρες, ἐνάλιος λεώς,
ὑμῖν τε κοινὴν τήνδ' ἐπισκήπτω χάριν,
κείνῳ τ' ἐμὴν ἀγγείλατ' ἐντολήν, ὅπως

554 *b* [τὸ μὴ φρονεῖν...κακόν] This v. is twice quoted by Suidas, viz. (1) s. v. *ζηλοῦν*, where he cites vv. 552—555: and (2) s. v. *κάρτα*, where he cites only vv. 554 *b*, 555 (with *φρονεῖν δὲ* instead of *φρονεῖν γάρ*). The schol. in L also read it. But Stobaeus (*c.* 480 A.D.), quoting vv. 550—555 (*Flor.* 78. 9), ignores it. Valckenär (on Eur. *Hipp.* 247) supposed it to be a marginal quotation from some other play of Sophocles. Brunck removed it from the text. Nearly all subsequent editors either omit or bracket it. **557** δείξεισ made in L from δείξηισ. The later MSS. are

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553 **ἐν τῷ φρονεῖν μηδὲν**: *i.e.*, before there is any intelligent consciousness of joy or sorrow (555).

554 *b* [τὸ μὴ φρονεῖν γὰρ κ.τ.λ.] Such an unconsciousness is an 'evil,' as excluding *τὸ χαίρειν*, but 'painless,' as exempt from *τὸ λυπεῖσθαι*. This verse was probably written in the margin, as a parallel passage to v. 554, and then crept into the text. It may come (as Valckenär thought) from some other play of Sophocles; its tone seems less suggestive of Euripides. That it was a familiar quotation, may be seen from the way in which it is brought in by the novelist Eustathius (or Eumathius), in *τὸ καθ' Ὑσμίνην καὶ Ὑσμινίαν δρᾶμα* (*c.* 1100 A.D.?), ch. 2 § 7 (*Erot. Scriptores* vol. II. p. 174 ed. Hercher), *τοῦ ἔπους ἐμνήσθην ὡς τὸ μὴ φρονεῖν κάρτ' ἀνώδυνον κακόν*. It is translated, along with v. 553, in the sentences of Publilius Syrus (*c.* 45 B.C.), 876 f., *Suavissima haec est vita, si sapias nihil:* | *Nam sapere nil doloris expers est malum*. But those two verses are doubtless later interpolations in the text of Publilius: they are wanting in the best MS. (Monac. lat. 6292).

555 **ἕως**, without *ἄν*: so *Ph.* 764, *Tr.* 148.

556 f. **ἵκῃ πρὸς τοῦτο**, *i.e.* *πρὸς τὸ μαθεῖν*. Cp. 1365.—**δεῖ σ' ὅπως..δείξεις**: see on *Ph.* 54 f. *τὴν Φιλοκτήτου σε δεῖ* | *ψυχὴν ὅπως λόγοισιν ἐκκλέψεις λέγων*.—**'τράφης** suggests the inbred qualities of the race; cp. *Ph.* 3 *κρατίστου πατρὸς Ἑλλήνων τραφείς*. For the prodelision of the augment in the 6th foot of the v., cp. *Ant.* 457 *'φάνη*: Eur. *Helen.* 263 (*εἴθε*) *αἰσχιον εἶδος ἀντὶ τοῦ καλοῦ 'λαβον*.

558 **τέως**, 'meanwhile,' referring to the limit of time marked by v. 556. So in *Od.* 15. 127, *τῆος δὲ φίλῃ παρὰ μητρὶ* | *κείσθω*, the ref. is to the limit marked by *ἐς γάμου ὥρην* just before. And *ib.* 230 *εἰς ἐνιαυτὸν* | *εἶχε βίῃ· ὁ δὲ τῆος...δέδετο*. Other usages of *τέως* are: (1) when it answers to *ἕως*: Ar. *Pax* 32 *τέως ἕως λάθοις σαυτὸν διαρραγείς*: and (2) when it means, 'for a time' (or, 'hitherto'), and is followed by a clause with *δέ* or *ἀλλά*: Her. 1. 82 *τέως μὲν δὴ..τέλος δέ* κ.τ.λ.

κούφοις πνεύμασιν, light airs, gentle breezes, such as nourish young plants. Lobeck quotes Dion Chrysostomus or. 12 p. 202 B *τρεφόμενοι τῇ διηνεκεῖ τοῦ*

Yea, life is sweetest before the feelings are awake, [for lack of feeling is a painless ill,]—until one learns to know joy or pain. But when thou shalt come unto that knowledge, then must thou see to prove among thy father's foes of what mettle and what sire thou art.

Meanwhile feed on light breezes, and nurse thy tender life, for this thy mother's joy. No fear, I wot, lest any of the Greeks assail thee with cruel outrage, even when thou hast me no more. So trusty is the warder whom I will leave to guard thee, even Teucer; who will not falter in his care for thee, albeit now he is following a far path, busied with chase of foes.

O my warriors, seafaring comrades! On you, as on him, I lay this task of love; and give ye my behest to Teucer, that

divided between *δείξεις, δείξῃς, δείξῃς*. The Ald. has *δείξῃς*.—*'τράφῃς*] *τράφῃσι* L: the *η* has been re-touched, but does not seem to have been *ε*. **559** *χαρμονήν*] Morstadt conj. *χαρμονή*, and so Nauck reads. **560** *οἶδα* is suspected by Reiske, Blaydes, and Nauck.—*ὑβρίσῃ*] *ὑβρίσει* r, and Brunck. **563** *ἔμπα κ' εἰ* L, A, etc.: *ἔμπακ' εἰ* r, Ald., Brunck. **564** *τηλωπὸς*] In L the first corrector (S) has noted, *γρ. τηλουργόσ* (which, as Musgrave saw, should be *τηλουρός*): and above *τηλωπὸσ* a later hand has written *ὡσ τηλουρόν*.—*θήραν*] L has *γρ. φρουράν*, from S. **565** *ἐνάλιος* A, etc., and Ald.: *εἰνάλιοσ* L, Γ, and others.

πνεύματος ἐπιρροῇ ἀέρα ὑγρὸν ἕλκοντες ὥσπερ νήπιοι παῖδες. Pliny *H. N.* 18. 34 *Zephyrum dicit in plantas nutricium exercere*. Lucian *Bis accus.* § 1 *τοὺς ἀνέμους φυτουργοῦντας*. We might add Catull. 62. 39 *ut flos.. | Quem mulcent aurae, firmat sol, educat imber*.—**νέαν ψυχὴν ἀτάλλων**. Cp. *Tr.* 144 *τὸ γὰρ νεάζον ἐν τοιοῖσδε βόσκεται | χώροισιν αὐτοῦ* etc. (n.). The word *ἀτάλλω* (which in *Il.* 13. 27 means 'to gambol') bears the sense of 'cherishing' in *Hom. epigr.* 4. 2 *νήπιον αἰδοίης ἐπὶ γούνασι μητρὸς ἀτάλλων*, and Pind. fr. 214 *γλυκεῖά οἱ καρδίαν ἀτάλλοισα... | ἐλπίς*. The Homeric form in this sense is *ἀτιτάλλω*, *Od.* 18. 323 *παῖδα δὲ ὣς ἀτίταλλε*.

The word *ἀτάλλω* may have been suggested to Sophocles by a trait in the scene between Hector and Andromachè: *Il.* 6. 400 *παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον αὖτως*.

χαρμονήν might be acc. in appos. with *ψυχὴν* only; but is better taken as acc. in appos. with the whole sentence (see on *El.* 130 *ἧκετ' ἐμῶν καμάτων παραμύθιον*).—The conjecture **χαρμονή** is no gain.

560 It is strange that exception should have been taken to the parenthetic **οἶδα**, which is not rare; cp. 938, *O. C.* 1615, *El.* 354.—**οὗτοι..μή**: cp. 83, 421.

562 τοῖον: cp. 164, 218, 251.—**πυλωρὸν**, warder, guardian; Eur. *Tro.* 956 (*πύργων*), *I. T.* 1227 (*ναῶν*).

563 τροφῆς ἄοκνον: any adj. compounded with *a privativum* can take a genitive; and here the gen. is the more natural since *ἄοκνος* suggests the notion of *ἀφειδής*.—**ἔμπα**: this form occurs in Pind. *N.* 4. 36, and Callim. *Epigr.* 13 (*καί σφιν ἀνιηρὸν μὲν ἐρεῖς ἔπος, ἔμπα δὲ λέξον*). A Doric form *ἔμπᾱν* is used by Pind. *P.* 5. 51. In 122 and 1338, as in *Ant.* 845, we have *ἔμπας*. (The form *ἔμπακ'*, once read here, was a mere blunder: see cr. n.)—**κεῖ** stands here (as in 692 and 962) where *εἰ καί* would be normal, since the reference is to an actual fact: cp. *O. T.* appendix on v. 305, p. 224.

564 τηλωπὸς, properly 'of distant aspect' (*ὤψ*), here merely 'distant,' as in *Ph.* 216 *βοᾷ τηλωπὸν ἰωάν*.—**οἰχνεῖ**: cp. *El.* 165 n.—**θήραν ἔχων**: for the periphrasis, cp. 540: *Ph.* 839 *θήραν | τήνδ' ἁλίως ἔχομεν*. He had gone on a foray (343) in the highlands of Mysia (720).

565 f. ἀσπιστῆρες. The Salaminian followers of Ajax are at once seamen and warriors; as Thuc. (1. 10 § 4) says of the Greeks who went against Troy, *αὐτερέται.. ἦσαν καὶ μάχιμοι πάντες*.—**χάριν**, this act of kindness; viz., care for the child.

567 ff. ὅπως..δείξει is the object-

τὸν παῖδα τόνδε πρὸς δόμους ἐμοὺς ἄγων
Τελαμῶνι δείξει μητρί τ', Ἐριβοίᾳ λέγω,
ὡς σφιν γένηται γηροβοσκὸς εἰσαεί
[μέχρις οὗ μυχοὺς κίχωσι τοῦ κάτω θεοῦ].
καὶ τἀμὰ τεύχη μήτ' ἀγωνάρχαι τινὲς
θήσουσ' Ἀχαιοῖς μήθ' ὁ λυμεὼν ἐμός.
ἀλλ' αὐτό μοι σύ, παῖ, λαβὼν ἐπώνυμον,
Εὐρύσακες, ἴσχε διὰ πολυρράφου στρέφων
πόρπακος ἑπτάβοιον ἄρρηκτον σάκος·
τὰ δ' ἄλλα τεύχη κοίν' ἐμοὶ τεθάψεται.

569 δείξει A, etc.: δείξῃ L (ε in an erasure, from ο?): δείξῃ r, and Ald.—Ἐριβοίᾳ MSS. (ἐριβοίᾳ L), and Ald.: Ἐρίβοιαν Schaefer. **570** In L the σ of ὡσ is from a corrector. **571** μέχρισ οὗ L, with most MSS., and Ald.: μέχρις ἂν r, and Suidas

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clause to ἀγγείλατ' ἐντολήν. A final clause, ὅπως..δείξῃ, would be less fitting here.—**Ἐριβοίᾳ λέγω.** The dat. is more forcible than the acc. would be, as it keeps the command, ὅπως δείξει μητρί, before the mind; cp. Aesch. fr. 175 τῆς Ἀντικλείας ἅσσον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. Dem. or. 19 § 152 περὶ ..μειζόνων, λέγω δὲ Φωκέων καὶ Πυλῶν. Ajax adds these words to show that he does not mean Teucer's mother, Hesionè (1300). Eriboea was the daughter of Alcathoüs, king of Megara: Pindar mentions her as the mother of Ajax (*I.* 5. 45). She is called Periboea by Apollodorus (3. 12 § 7) and Pausanias (1. 42. 1).

571 μέχρις οὗ. This verse is doubtless due to an interpolator who wished to limit εἰσαεί. It has three marks of spuriousness. (1) μέχρι, not μέχρις, is the Attic form. (2) The anapaest in the first foot is a needless harshness, when either ἕως or ἔστ' ἄν was available. (3) The division of an anapaest (in the first foot) between two words has no Sophoclean parallel except in *Phil.* 795 τὸν ἴσον χρόνον τρέφοιτε τήνδε τὴν νόσον: and the *Philoctetes* was one of the latest plays (409 B.C.).—It might be added that μυχοὺς κίχωσι is a somewhat strange phrase; though we may compare *Il.* 21. 128 ἅστυ κιχείομεν. The use of κίχω in 657 is slightly different.

572 f. μήτ'..θήσουσ': depending on ὅπως in 567. Cp. *Od.* 11. 546 (referring to the contest for the arms), ἔθηκε δὲ πότνια μήτηρ (Thetis), 'offered them as a prize.'—**ἀγωνάρχαι** (a word found only here) = ἀγωνοθέται, the presidents of the games, such as the Amphictyons were at the Pythian festival. The presidents appointed the ἐπιμεληταί who actually supervised the contests, such as the Ἑλλανοδίκαι at Olympia. (Cp. *El.* 690 n.)

μήθ' ὁ λυμεὼν ἐμός. Only two parallels for the place of ἐμός are brought from classical Greek literature. (1) Eur. *Hipp.* 683 Ζεύς σ' ὁ γεννήτωρ ἐμός: where G. Wolff would omit ὁ. (2) Theocr. 27. 58 τὠμπέχονον ποίησας ἐμὸν ῥάκος: where Schaefer's remedy, ἐμοί, is quite admissible; Hermann wrote ἀμπεχόναν..ἐμάν. The nearest analogy to such a license as ὁ λυμεὼν ἐμός is afforded by such instances as τὸν ἐμὸν πατέρ' ἄθλιον (*El.* 133 n.), where ἄθλιον is a mere epithet, but ought, by position, to be a predicate. Remembering the originally pronominal sense of the art., we may hesitate to affirm that an Attic poet could not have ventured to write ὁ λυμεὼν ἐμός, meaning, 'that destroyer of mine.'

No correction is very probable. We cannot read μήθ' ὁ λυμεὼν ἐμοῦ, since, though μου can represent the possessive pron., such a use of ἐμοῦ would be unexampled. (See Krüger, *Gr. Sprachlehre*, § 47. 9. 13.) The dat. ἐμοί is also untenable. It is possible that the poet wrote **μήτε λυμεὼν ἐμός**: but the article, if not indispensable, is at least very desirable here.

574 αὐτό, *that*,—with an emphasis due to the place of the word.—**ἐπώνυμον**, 'that *gives* thee thy name'; as at Athens the ἐπώνυμοι were the heroes who gave names to the Attic tribes. Cp. 430 n.

575 f. πολυρράφου..πόρπακος. This

he take this child to mine own home, and set him before the face of Telamon, and of my mother, Eriboea, that so he may prove the comfort of their age evermore [until they come unto the deep places of the nether god]. And charge him that no stewards of games, nor he who worked my ruin, make mine arms a prize for the Greeks. No,—*this* take thou, my son,—the broad shield from which thou hast thy name,—hold and wield it by the well-wrought thong, that sevenfold, spear-proof targe! But the rest of my armour shall be buried in my grave.

s. vv. *γηροτροφῶ* and *μυχός*. For *μέχρις οὗ*, Herm. wrote *ἔστ' ἂν*: Elmsley proposed *ἕως*, but rejected the whole v. **573** Ἀχαιοῖς r, and Ald.: ἀχαιοὺσ L.—*μήθ' ὁ λυμεὼν ἐμός* MSS.: J. W. Donaldson conj. *μήθ' ὁ λυμεὼν ἐμοί*: Schaefer, *μήτε λυμεὼν ἐμός*.

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must be interpreted by the usage of the poet's day, not by Homeric practice. The *πόρπαξ* may be seen on shields depicted in Greek vase-paintings; an example is reproduced in Smith's *Dict. of Antiquities* (3rd ed., vol. I. p. 459, art. *clipeus*). It was a leathern thong, running round the inner edge of the shield, and fixed at intervals of six inches or so by pins or nails, so as to form a succession of loops. The name, *πόρπαξ*, was derived from these pins (*πόρπαι*), which could be taken out, when it was wished to remove the *πόρπαξ* and so to unfit the shield for immediate use. (It is made a charge against Cleon in Ar. *Eq.* 849 that he had dedicated the shields taken at Pylos *αὐτοῖσι τοῖς πόρπαξιν*.)

But a loop at the edge of the shield, such as the *πόρπαξ* offered to the warrior's *hand* (Eur. *Helen.* 1376 *ἐμβαλὼν πόρπακι γενναίαν χέρα*), would not suffice to give him control. Hence, in the vase-painting noticed above, we see the *πόρπαξ* combined with another contrivance, viz., a *band* (of metal, or wood), placed vertically across the inside of the shield, and furnished at the middle with an arrangement of small bars, forming a support for the arm just below the elbow. This band was the *ὄχανον* or *ὀχάνη*.—See Appendix.

πολυρράφου ('much, or well, stitched') is a general epithet for elaborate leather-work, and is again illustrated by the vase-painting cited above, where ornamental tassels hang from the pins which divide the loops of the *πόρπαξ*. In Theocr. 25. 265, *πολύρραπτόν τε φαρέτρην*, the epithet prob. refers to braiding; quivers were often made of hide or leather.

ἑπτάβοιον = epic *ἑπταβόειον*: see n. on 19. The second part of the compound is not *βοῦς*, but *βοείη*, ox-hide (*Il.* 12. 296). The shield was the work of Τυχίος, *σκυτοτόμων ὄχ' ἄριστος*,—so essentially was the currier's art that which it chiefly demanded (*Il.* 7. 220). Tychios dwelt at Ὕλη,—probably the Boeotian (*Il.* 2. 500). The number of *seven* layers of hide was probably exceptional; in *Il.* 15. 479 Teucer has a *σάκος τετραθέλυμνον*, *i.e.*, with four such layers.

577 τεθάψεται. Here, as at 1141, the fut. perf. gives a peremptory tone. Athena uses it in Eur. *I. T.* 1464: *οὗ καὶ τεθάψει*. (Cp. Ar. *Nub.* 1436 *τεθνήξεις*.) The ordinary fut. pass. was *ταφήσομαι*. The practice of burying a warrior's arms with him was a primitive Aryan custom; witness the swords found in the graves at Mycenae. Sophocles in this play follows the legend that the body of Ajax was *interred*, and not, as was the ordinary practice in the heroic age, burned (cp. 1166 n.). The reference to the burial of the arms is thus perfectly fitting. There was less meaning in the practice, noticed by Homer, of *burning* a warrior's armour with him; *Il.* 6. 418 *ἀλλ' ἄρα μιν κατέκηε σὺν ἔντεσι δαιδαλέοισιν*: *Od.* 11. 74 *ἀλλά με κακκῆαι σὺν τεύχεσιν*. It may have come down from the earlier days when interment was the rule. No arms are burned on the pyre of Patroclus (*Il.* 23. 165 ff.), Hector (24. 785 ff.), or Achilles (*Od.* 24. 65 ff.).

κοίν' ἐμοὶ: *κοινὰ* is here adv.: cp. *Ant.* 546 *μή μοι θάνῃς σὺ κοινά*.

ἀλλ' ὡς τάχος τὸν παῖδα τόνδ' ἤδη δέχου,
καὶ δῶμα πάκτου, μηδ' ἐπισκήνους γόους
δάκρυε. κάρτα τοι φιλοίκτιστον γυνή. 580
πύκαζε θᾶσσον· οὐ πρὸς ἰατροῦ σοφοῦ
θρηνεῖν ἐπῳδὰς πρὸς τομῶντι πήματι.
ΧΟ. δέδοικ' ἀκούων τήνδε τὴν προθυμίαν·
οὐ γάρ μ' ἀρέσκει γλῶσσά σου τεθηγμένη.
ΤΕ. ὦ δέσποτ' Αἴας, τί ποτε δρασείεις φρενί; 585
ΑΙ. μὴ κρῖνε, μὴ 'ξέταζε· σωφρονεῖν καλόν.
ΤΕ. οἴμ' ὡς ἀθυμῶ· καί σε πρὸς τοῦ σοῦ τέκνου
καὶ θεῶν ἱκνοῦμαι μὴ προδοὺς ἡμᾶς γένῃ.
ΑΙ. ἄγαν γε λυπεῖς. οὐ κάτοισθ' ἐγὼ θεοῖς
ὡς οὐδὲν ἀρκεῖν εἶμ' ὀφειλέτης ἔτι; 590
ΤΕ. εὔφημα φώνει.
ΑΙ. τοῖς ἀκούουσιν λέγε.
ΤΕ. σὺ δ' οὐχὶ πείσει;
ΑΙ. πόλλ' ἄγαν ἤδη θροεῖς.
ΤΕ. ταρβῶ γάρ, ὦναξ.
ΑΙ. οὐ ξυνέρξεθ' ὡς τάχος;

579 *δῶμα πάκτου* Eustathius (who quotes these words thrice, p. 742. 43, p. 1532. 59, p. 1937. 62): *δῶμ' ἀπάκτου* L (a letter erased above *π*), with most MSS. (*δῶμ' ἀπάγου* r) and Suidas s. v. *ἀπάκτου* (where a gl. in E has *ταὐτὸν τῷ ἄπαγε*). In Ald. it is printed thus, *καὶ δῶ μ' ἀπάκτου*. [In the superscrip. gl. in L, *κατὰ τῶν σκηνῶν ἄπαγε*, the last word is from a later hand, and the first three words probably refer to *ἐπισκήνους*.] **582** *θρηνεῖν* L, with most MSS., and Ald.: Eustath. p. 648. 19, and

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579 ff. πάκτου. *πακτόω* (*πακτός*=*πηκτός*) is used by Her. 2. 96 (in the compound *ἐμ-*), and by Ar. *Vesp.* 128, of 'stopping up' holes, 'caulking,' and this may have been its special sense. But the general sense, 'to make fast,' occurs in Ar. *Lys.* 264 *μοχλοῖς τε καὶ κληθροισι τὰ προπύλαια πακτοῦν*. Eustathius, who explains it by *ἀσφαλίζεσθαι* (p. 742. 43), seems to regard the use of the word with ref. to closing doors as peculiarly Attic (p. 1937. 62 *τὸ συγκλεῖσαι, πακτῶσαι παρ' Ἀττικοῖς*). According to Pollux 10. 27, however, Archilochus had used *πακτῶσαι* as=*κλεῖσαι*.

ἐπισκήνους=*ἐπὶ τῇ σκηνῇ, at* the tent, *i.e.*, in front of it. Cp. *Ant.* 1247 *ἐς πόλιν γόους | οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω, κ.τ.λ.*

φιλοίκτιστον: schol. on *Il.* 22. 88 *φίλοικτον χρῆμα ἡ γυνή*. Eur. *H. F.* 536 *τὸ θῆλυ γάρ πως μᾶλλον οἰκτρὸν ἀρσένων*. For the neut., cp. Eur. *El.* 1035 *μῶρον μὲν οὖν γυναῖκες*: *O. C.* 592 n. The adj. is formed from the midd. *οἰκτίζομαι* as= 'to lament' (Eur. *I. T.* 486, etc.).

581 πύκαζε: the vague word ('to close,' 'cover up') is explained by the preceding *δῶμα πάκτου*. Cp. Hes. *Op.* 622 *νῆα δ' ἐπ' ἠπείρου ἐρύσαι, πυκάσαι τε λίθοισι | πάντοθεν* ('protect' it): perh. the nearest approach to the use of the word here, in ref. to shutting the door of a dwelling.

οὐ πρὸς ἰατροῦ: for the prep., cp. 319. —**θρηνεῖν ἐπῳδάς**: as to the medical use of *ἐπῳδαί*, see on *O. C.* 1194 *φίλων ἐπῳδαῖς ἐξεπᾴδονται φύσιν*. The transition from gentle incantations to drastic surgery is similarly implied in *Tr.* 1000 *τίς γὰρ ἀοιδός, τίς ὁ χειροτέχνης | ἰατορίας, ὃς τήνδ' ἄτην | χωρὶς Ζηνὸς κατακηλήσει*; (n.)

τομῶντι means here, not *ἐπιθυμοῦντι τέμνειν*, but *δεομένῳ τομῆς*: cp. Lucian

(*To Tecmessa.*) Come, tarry not; take the child straightway, make fast the doors, and utter no laments before the house: in sooth a woman is a plaintive thing. Quick, close the house! It is not for a skilful leech to whine charms over a sore that craves the knife.

CH. I am afraid when I mark this eager haste: I like not the keen edge of thy speech.

TE. Ajax, my lord, on what deed can thy mind be set?

AJ. Ask not, inquire not; 'tis good to be discreet.

TE. Ah, my heavy heart! Now, by thy child,—by the gods,—I implore thee, be not guilty of forsaking us!

AJ. Nay, thou vexest me over much: knowest thou not that I no longer owe aught of service to the gods?

TE. Hush, hush! AJ. Speak to those who hear.

TE. And wilt *thou* not hearken? AJ. Already thy words have been too many.

TE. I am afraid, O prince! AJ. (*To the Attendants.*) Close the doors, I say, this instant!

1147. 8: and Suidas s. v. *θρηνεῖν*. T has *θροεῖν*, which is noted as a *v. l.* in A, and is the reading of some MSS. of Suidas s. vv. *ἐπῳδός* and *πύκαζε*, where, however, the best have *θρηνεῖν*.—*πήματι* L (*γρ. τραύματι* above, from S), A, with most MSS., and Ald.: *τραύματι* r, which Nauck adopts. E. Werth conj. *φύματι* ('tumour'). **585** *δρασείειs*] *δράσειας* or *δρασείης* r: *δρασείης* Ald.—*φρενί*] Nauck conj. *φράσον*. **587** *καί σε*] Blaydes writes *ναί σε*. **589** *ἄγαν γε λυπεῖs*] For *γε*, Nauck writes *με*. F. W. Schmidt conj. *μάτην ἀϋτεῖs*. **591** *τοῖσ* made in L from *τοὺσ*.—*ἀκούουσϊ* L. **593** *ξυνέρξεθ'* A (*συν-*), etc., Ald., Suidas s. v.: *ξυνέρξεσθ'* L (the second *ξ* made from *χ*): *ξυνέρχεσθ'* Γ.

Lexiphanes 4 *τὰ ὄμματά μοι φαρμακᾷ,* = *δεῖται φαρμάκων*. Ov. *Met.* 1. 190 *Cuncta prius tentata; sed immedicabile vulnus | Ense recidendum est, ne pars sincera trahatur.*

583 f. **προθυμίαν**, the eagerness expressed by *πύκαζε θᾶσσον*.—**ἀρέσκει** with acc., as often in Attic: Eur. *Hipp.* 185 *οὐδέ σ' ἀρέσκει τὸ παρόν* (and *ib.* 106 *οὐδείs μ' ἀρέσκει*): Ar. *Vesp.* 776 *τουτί μ' ἀρέσκει*: *Th.* 406, *Ran.* 103, *Pl.* 353. Cp. *El.* 147 *ἐμέ γ'...ἄραρεν* (n.).—**τεθηγμένη**: cp. Aesch. *P. V.* 311 *τραχεῖs καὶ τεθηγμένους λόγους*.

585 **δρασείειs**: cp. 326.—**φρενί** is not weak, because his wish for seclusion was not in itself disquieting.

586 **κρῖνε**=*ἀνάκρινε*: *Ant.* 399 *καὶ κρῖνε κἀξέλεγχε*.

587 f. **οἵμ' ὡs**: 354.—**μὴ προδοὺs γένη**: *Ph.* 773 (*μὴ*) *κτείνας γένη* (n.).

589 f. **ἄγαν γε λυπεῖs**: cp. 951: *Ant.* 573 *ἄγαν γε λυπεῖs καὶ σὺ καὶ τὸ σὸν λέχοs*.—**ἀρκεῖν**, to render service (439 n.).—**ὀφειλέτηs**: the gods hate him (457); he has no hope from them,—they are doing their worst (399—403): he owes them no duty. When Hermes reproaches Prometheus with not wishing to conciliate Zeus, the sufferer ironically answers, *καὶ μὴν ὀφείλων γ' ἄν τίνοιμ' αὐτῷ χάριν* (Aesch. *P. V.* 985).

591 **εὔφημα φώνει**, as in 362.—**τοῖs ἀκούουσιν λέγε**: cp. Theocr. 15. 90 *πεισομένοις ἐπίτασσε*. Euripides has what seems an echo of this verse in the *Hercules Furens* (a play referable to 421—416 B.C., and so later than the *Ajax*), 1184 ΘΗ. *εὔφημα φώνει*. ΑΜΦ. *βουλομένοισιν ἐπαγγέλλει*.

The division of the verse between two speakers (*ἀντιλαβή*) is here used for the first time in the play, to mark the tension of feeling.

593 **ξυνέρξεθ'**, = *συγκλείσετε*, fut. of *ξυνείργω*: but in *Ph.* 1407 we find *εἴρξω*, a form which the poet may have preferred there, because in the verse before

ΤΕ. *πρὸς θεῶν, μαλάσσου.*
ΑΙ. *μῶρά μοι δοκεῖς φρονεῖν,*
εἰ τοὐμὸν ἦθος ἄρτι παιδεύειν νοεῖς. 595

στρ. α'. ΧΟ. *ὦ κλεινὰ Σαλαμίς, σὺ μέν*
2 *που ναίεις ἀλίπλακτος εὐδαί-*
3 *μων, πᾶσιν περίφαντος ἀεί·*
4 *ἐγὼ δ' ὁ τλάμων παλαιὸς ἀφ' οὗ χρόνος* 600
5 *Ἰδαῖα μίμνων λειμώνι' *ἔπαυλα *μηνῶν*
6 *ἀνήριθμος αἰὲν *εὐνῶμαι,*
7 *χρόνῳ τρυχόμενος,* 605
8 *κακὰν ἐλπίδ' ἔχων*
9 *ἔτι μέ ποτ' ἀνύσειν τὸν ἀπότροπον ἀΐδηλον Ἅιδαν.*

594 *δοκεῖς*] *o* made in L from *ω*, and *κ* from *ξ*.—*φρονεῖν*] *γρ.* *λέγειν* S in L. **596—608** L divides the vv. thus:—*ὦ κλεινὰ* | *ναίεισ—* | *πᾶσι—* | *ἐγὼ δ'—* | *παλαιὸσ—* | *ἰδαία—* | *λειμωνίᾳ—* | *ἀνήριθμοσ—* | *χρόνῳ—* | *ἐλπίδ'—* | *τὸν ἀπότροπον* | *ἀΐδηλον ἄϊδαν.* The division in the antistrophe (609—621) corresponds. **597** *ἀλίπλακτος* Γ, with a few others: *ἀλίπλαγκτος* L, with most MSS., and Ald. **598** *πᾶσιν*] *πᾶσι* L.—*ἀεί* L, with most MSS., and Ald.: *αἰεί* r. **601—603** *ἰδαία* (*sic*) *μίμνων* | *λειμωνίᾳ* (*sic*, not *λειμώνια*) *ποίαι μήλων* | *ἀνήριθμοσ αἰὲν εὐνόμαι* L. The iota

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he had used *ἔρξεις* as fut. of *ἔρδω*. (In *Tr.* 83 *ξυνέρξων* is fut. of *ξυνέρδω*.) The command is given to the *πρόσπολοι* (544).

595 **ἄρτι**: *i.e.* this new hope (if such she has) is one of which long experience might have taught her the vanity.

Ajax is now withdrawn into the tent on the eccyclema (*εἰσκυκλεῖται*), and the entrance is closed. Tecmessa and her child retire by another door into the part of the dwelling which is supposed to represent the *γυναικών*. They re-enter after the Choral ode, and are present while Ajax speaks (see 684 ff.). Some, indeed, suppose that they remain on the scene during the ode; but the command of Ajax to Tecmessa in 579 f., *μηδ' ἐπισκήνους γόους* | *δάκρυε*, is against this.

Welcker thinks that not only Tecmessa (with the child), but Ajax also, remain present during the ode. (*Rhein. Mus.* for 1829, part 3, p. 87.) It is clear, however, from v. 593 that Ajax withdraws into the tent.

596—645 First stasimon. 1st strophe, 596—608 = 1st antistr., 609—621: 2nd str. 622—634 = 2nd ant. 635—645. For the metres see Metrical Analysis.

597 **ναίεις**: cp. *Il.* 2. 626 *νήσων, αἳ ναίουσι πέρην ἁλός*.—**ἀλίπλακτος** (*πλήσσω*), not *ἀλίπλαγκτος* (*πλάζω*), is right here; the latter has the better MS. authority, but could mean only, 'wandering on the sea,' as in 695 *Πὰν ἀλίπλαγκτε*. Cp. Pind. *P.* 4. 14 *τᾶσδ' ἐξ ἁλιπλάκτου..γᾶς* (the island of Thera). Aesch. *Pers.* 307 *θαλασσόπληκτον νῆσον Αἴαντος*.

πᾶσιν περίφαντος ἀεί does not allude to the victory at Salamis, but, for Athenian ears, would necessarily be tinged with the thought of it.

600 **παλαιὸς ἀφ' οὗ χρόνος**: cp. *Ph.* 493 *δν δὴ παλαιὸν ἐξ ὅτου δέδοικ' ἐγὼ* | *μή μοι βεβήκῃ* (n.).

601—603 **Ἰδαῖα** *κ.τ.λ.* If this passage cannot be restored with certainty, at least the doubt lies within narrow limits. Three points should be noted.

1. The metre (logaoedic) is clear: no suspicion rests on the antistrophic verses, 613—615 *κρατοῦντ'...ηὗρηται*. Metre proves, then, that (*a*) instead of L's *ἰδαία*, we require – – ⏑, which is given by *Ἰδαῖα*. (*b*) Instead of *λειμωνίᾳ ποίᾳ* we require – – ⏑ ⏑ – ⏑, which is satisfied by *λειμώνι' ἔπαυλα*. (*c*) Instead of *εὐνόμᾳ*, we require – – –.

2. **εὐνῶμαι**, as a correction of *εὐνόμᾳ*, may be regarded as certain. Sophocles would have written ΕΥΝΟΜΑΙ. It is

ΤΕ. For the gods' love, be softened! ΑΙ. 'Tis a foolish hope, methinks, if thou wouldst begin now to school my temper.
[ΑΙΑΣ *is shut into the tent.—Exit* ΤΕCΜΕSSA *with* ΕURYSACES.

ΧΗ. O famous Salamis, thou, I ween, hast thy happy seat among the waves that lash thy shore, the joy of all men's eyes for ever; but I, hapless, have long been tarrying here, still making my couch, through countless months, in the camp on the fields of Ida,—worn by time, and darkly looking for the day when I shall pass to Hades, the abhorred, the unseen. 1st strophe.

subscript of λειμωνίᾳ is from a corrector's hand, and the α, which seems to have been re-touched, is linked to the π of ποίαι. Over ἰδαία is written τῇ τρωϊκῇ. The only variants from L in the other MSS. are: (1) Ἰδαίᾳ μίμνω in A and most MSS. (though Γ has μίμνων, with ω superscript): so Ald. (2) πόᾳ for ποίαι in Γ and a few others: so Ald. (3) εὐνόμα, εὐνόμω (or -ῳ, or -ῷ), εὐνομία, for εὐνόμαι. Triclinius wrote εὐνώμᾳ. —In the reading given above, λειμώνι' ἔπαυλα is due to Lobeck: μηνῶν, to Hermann: εὐνῶμαι, to Bergk.—See comment. and Appendix. **605** χρόνῳ] Martin conj. πόνῳ, which Nauck reads. **607** τὸν ἀπότροπον] Paley conj. ἀνυπότροπον ('from whom there is no return').

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confirmed by the fact that our best MS., L, has **μίμνων**, not μίμνω.

3. **μηνῶν**, as a correction of μήλων, is (to my mind) not less certain. For **μηνῶν ἀνήριθμος**, cp. *Tr.* 247 (χρόνον) ἡμερῶν ἀνήριθμον. In no other way can ἀνήριθμος be justified.

What remains doubtful, then, is only how we should correct the words, ἰδαῖα... λειμωνίᾳ ποίᾳ. Now, in favour of Ἰδαῖα.. λειμώνι' **ἔπαυλα**, let it be noted that, if ἔπαυλα was the genuine word, then the corruption of μηνῶν into **μήλων** is at once explained; for ἔπαυλα meant properly a fold for cattle, as in *O. T.* 1138, where it is synonymous with σταθμά. Here, however, it would have the general sense which it bears in *O. C.* 669, ἵκου τὰ κράτιστα γᾶς ἔπαυλα, 'dwellings,'—a sense in which σταθμά too was poetically used. No other conjecture accounts for the origin of μήλων.

The construction then is, εὐνῶμαι Ἰδαῖα λειμώνια ἔπαυλα, 'I am encamped in quarters on the fields of Ida,' μηνῶν ἀνήριθμος, 'through countless months.' For the acc. with εὐνῶμαι, cp. such phrases as ζυγὸν ἔζομαι (249 n.), κεῖμαι τόπον (*Ph.* 144 f.). For εὐνῶμαι with ref. to camping, cp. *Il.* 10. 408 Τρώων φυλακαί τε καὶ εὐναί: Aesch. *Ag.* 559 εὐναὶ γὰρ ἦσαν δαΐων πρὸς τείχεσιν· | ἐξ οὐρανοῦ δὲ κἀπὸ γῆς λειμώνιαι | δρόσοι κατέψακαζον—a passage which Sophocles may have had in mind.

For other views of the passage, and other emendations, see Appendix.

605 χρόνῳ, notwithstanding χρόνος in 600. Tennyson's poem, *The Lotos-Eaters*, begins thus:—'"Courage!" he said, and pointed toward the land, | "This mounting wave will roll us shoreward soon." | In the afternoon they came unto a land | In which it seemed always afternoon.' The repetition of the word 'land' there was deliberate, being designed to suggest languor. Sophocles doubtless had no such conscious aim here; he was simply indifferent, as so often, to the recurrence (*O. C.* 554 n.); but something of a like effect is actually produced. The conjecture πόνῳ for χρόνῳ is not probable.

606 ἐλπίδ', the neutral 'expectation,' is here coloured by **κακάν**: below, in 1382, it stands alone as = a foreboding of evil: cp. 799 ἐλπίζει.

607 ff. ἔτι: *i.e.*, before the campaign is over.—**με**,| though the pron. refers to the subject of the inf.: *Tr.* 706 n.—**ἀνύσειν**.."**Αιδαν**, as Eur. *Suppl.* 1142 ποτανοὶ δ' ἦνυσαν τὸν Ἄιδαν. Cp. *O. C.* 1562 ἐξανύσαι τὰν παγκευθῆ κάτω | νεκρῶν πλάκα. But in *Tr.* 657 πρὸς πόλιν ἀνύσειε.

τὸν ἀπότροπον, the god from whom mortals shrink in horror, ὃν ἀποτρέπονται: cp. *O. T.* 1313 ἰὼ σκότου | νέφος ἐμὸν ἀπότροπον (n.).

ἀΐδηλον "Αιδαν: the etymology of Hades was so far forgotten in the per-

ἀντ. α'. καί μοι δυσθεράπευτος Αἴ-
ας ξύνεστιν ἔφεδρος, ὤμοι
μοι, θείᾳ μανίᾳ ξύναυλος·
ὃν ἐξεπέμψω πρὶν δή ποτε θουρίῳ
κρατοῦντ' ἐν Ἄρει· νῦν δ' αὖ φρενὸς οἰοβώτας
φίλοις μέγα πένθος ηὕρηται.
τὰ πρὶν δ' ἔργα χεροῖν
μεγίστας ἀρετᾶς
ἄφιλα παρ' ἀφίλοις ἔπεσ' ἔπεσε μελέοις Ἀτρείδαις.

στρ. β'. ἦ που παλαιᾷ μὲν *σύντροφος ἀμέρᾳ,
λευκῷ δὲ γήρᾳ μάτηρ νιν ὅταν νοσοῦντα
φρενομόρως ἀκούσῃ,

610 ὤμοι μοι Brunck: *ἰώ μοι μοί μοί* L: *ἰώ μοι μοι* r, and Ald. **611** *θεία* L. **612** *πρὶν δή*] *πρὶν εὖ* Liv. b., an attempt to obtain a short syll. answering to the first of *παλαιὸς* in 600 (where Nauck suggests *ἀρχαῖος*): Blaydes conj. *πρὸ τοῦ, πάλαι*, or *πάρος*. **614** *οἰοβώτας*] L has the *ι* of *οἰ* from a later hand. *οἰοβότας* A, with most MSS., Suid. s. v. *οἰοβότης* (where a corrector has restored *οἰοβώτας*), and Ald. **616 f.** *χεροῖν* | *μεγίστας* Triclinius: *χερσὶν μέγιστ'* L, A, with most MSS.: *χερσὶ μέγιστ'* r, Suidas s. v. *τὰ δὲ πρίν*, and Ald. **620** *παρ' ἀφίλοις* r, and Ald.: *παρὰ φίλοις* L. The scholium in L has *παρὰ φίλοις* in the lemma, and explains, *παρὰ τοῖς πρώην αὐτοῦ φίλοις*, but adds *ἢ ἄφιλα παρ' ἀφίλοις, ἐχθρὰ παρ' ἐχθροῖς*. [In Suid. s. v. *τὰ*

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sonification that the tautology of this phrase would not be felt. Cp. *Il.* 2. 758 Πρόθοος θοὸς ἡγεμόνευεν. The Homeric sense of *ἄϊδηλος* is active, 'destroying' (*ἀφανίζων*): but Hes. *Op.* 754 has *ἄϊδηλα* as = *ἀφανῆ*.

610 **ἔφεδρος** was said of an athlete who 'sat by' at a match between two other men, prepared to engage the winner (cp. *supposititius* in Mart. 5. 24. 8). Thus in *Ran.* 792 Sophocles proposes *ἔφεδρος καθεδεῖσθαι*, while the two other poets contend, and to encounter Euripides if the latter should vanquish Aeschylus. To the Chorus (*χρόνῳ τρυχόμενος*), Ajax is an *ἔφεδρος*, as being a fresh trouble in reserve. Schol.: *πρὸς τοῖς πρώτοις κακοῖς ὥσπερ δεύτερόν ἐστί μοι κακὸν τὸ τοῦ Αἴαντος ξυνεστηκός*: where the last word is happily chosen to mark that *ἔφεδρος* implies a trouble with which they have *to grapple*: see on *O. C.* 514 *ἀλγηδόνος, ᾇ ξυνέστας*. For the fig. sense, cp. Philo vol. 2 p. 527 *μετὰ πάσας τὰς αἰκίας..αὐτοῖς ἡ τελευταία καὶ ἔφεδρος τιμωρία σταυρὸς ἦν*, 'after all their torments, the final doom *reserved* for them was the cross.' The technical sense of the word was so familiar (cp. Pind. *N.* 4. 96, Aesch. *Cho.* 866) that it would be understood here without direct help from the context.

Prof. Campbell pronounces this interpretation 'untenable,' and renders *ἔφεδρος* 'fixed at my side,' because 'Ajax had remained sitting throughout the previous scene,' and had now apparently relapsed into sullen inaction within his tent.

611 **θείᾳ**, as in 186 *θεία νόσος*.—**ξύναυλος** (*αὐλή*), dwelling with: cp. *O. T.* 1205 f. *ἄταις..* | *ξύνοικος*.

612 f. **ἐξεπέμψω..θουρίῳ**: a reminiscence of Aesch. *Pers.* 137 (*ἑκάστα*, each Persian wife) *τὸν αἰχμάεντα θοῦρον εὐνατῆρα προπεμψαμένα*: where, as here, the midd. = 'from herself.'—**πρὶν δή ποτε**, 'in some bygone day.'—**Ἄρει** with *ᾱ*, as in 254 (n.).

614 **φρενὸς οἰοβώτας**, 'a lonely pasturer of his thoughts,'—*i.e.*, one who nurses lonely thoughts. They allude to the gloomy and ominous despair which has replaced his frenzy. The ending *-βώτης* could mean either *βοσκόμενος*, as in *Ph.* 1148 *οὐρεσιβώτας* (*θῆρας*), or *βόσκων*. The latter seems best here; his *φρήν* represents the flock; he is the shepherd. Cp. Aesch. *Suppl.* 304 *ποῖον*

And now I must wrestle with a new grief, woe is me!—the incurable malady of Ajax, visited by a heaven-sent frenzy; whom in a bygone day thou sentest forth from thee, mighty in bold war; but now, a changed man who nurses lonely thoughts, he hath been found a heavy sorrow to his friends. And the former deeds of his hands, deeds of prowess supreme, have fallen dead, nor won aught of love from the loveless, the miserable Atreidae. 1st antistrophe.

Surely his mother, full of years and white with eld, will uplift a voice of wailing when she hears that he hath been stricken with the spirit's ruin: 2nd strophe.

δὲ πρίν, Bernhardy gives ἀφίλοις: but παρὰ φίλοις used to be read.] **621** ἔπεσ' ἔπεσε r: ἔπεσ' ἔπεσεν L, A, etc., and Ald. **622—634** L divides the vv. thus:—ἦ που— | λευκῷ— | μάτηρ— | φρενομόρως— | αἴλινον αἰλινον | οὐδ' οἰκτρῶς— | ἥσει—ἀλλ' ὀ|ξυτόνους— | θρηνήσει· χερόπληκτοι | δ' ἐν στέρνοισι— | δούποι...χαίτας. The division in the antistr. (635—645) corresponds. **622** ἦ που] ἦ ποῦ L.—παλαιᾷ] Dindorf conj. ταλαίνᾳ. **623** σύντροφος Nauck, and so J. H. Heinrich Schmidt, Wecklein, Blaydes, Mekler. ἔντροφος MSS.—ἀμέρᾳ r, and Ald. (ἀμέρα A): ἡμέραι L. **624** λευκῷ MSS.: λευκὰ Schneidewin. **626** φρενομόρως r, and schol. in L: φρενομώρως L (the first ω made from ο by an early hand), A, etc., and Ald.: Dindorf conj. φρενοβόρως: Meineke, φρενομανῶς:

πανόπτην οἰοβουκόλον λέγεις; (Argus,—Io being his sole charge.) Simonides fr. 133 Ὅσσα, Κιθαιρῶνός τ' οἰονόμοι σκοπιαί. Other compounds in which οἶος has a like force are οἰόφρων (πέτρα, Aesch. *Suppl.* 795), οἰόζωνος (*O. T.* 846).

615 ηὔρηται. ὕρημαι is usually pass.; but sometimes midd., as in Dem. or. 19 § 17, or. 55 § 31, Aeschin. or. 3 § 162. Here the pass. sense is more forcible: Ajax is himself the πένθος.

616 f. ἔργα χεροῖν..ἀρετᾶς, hand-deeds of valour: both genitives define ἔργα, but χεροῖν belongs to it more closely: cp. 308 f. ἐρειπίοις | νεκρῶν..φόνου.

620 f. ἄφιλα παρ' ἀφίλοις: for the doubled adj., cp. 267 n. παρά with dat. ='in their estimation': *Tr.* 589 δοκεῖς παρ' ἡμῖν οὐ βεβουλεῦσθαι κακῶς: Dem. or. 2 § 3 θαυμαστότερος παρὰ πᾶσι νομίζεται.—**ἄφιλα..ἔπεσε,** have fallen, have turned out, so as to win no kindness. The adj. is proleptic: ἔπεσε is a metaphor from dice: cp. Pind. *O.* 12. 10 πολλὰ δ' ἀνθρώποις παρὰ γνώμαν ἔπεσεν. —**ἔπεσ' ἔπεσε:** for the iteration, cp. 1205: fr. 686 βαρὺς βαρὺς ξύνοικος, ὦ ξένοι, βαρύς. Elsewhere Sophocles usu. iterates a word only after a slight break, as in *Ph.* 1462 λείπομεν ὑμᾶς, λείπομεν ἤδη (cp. *El.* 221).

622 ff. σύντροφος is strongly recommended by metrical reasons, for the short μέν (=the 1st syll. of κεύθων in 635) is very difficult to defend. Sophocles has, indeed, used the other compound in *O. C.* 1362 μόχθῳ..ἔντροφον. Here, however, the εν of μὲν might have led to **ἔντροφος.** Similarly in *Ant.* 837 ἔγκληρα is probably a corruption of σύγκληρα. For σύντροφος, cp. 611 ξύναυλος, n.

παλαιᾷ..ἀμέρᾳ, the day of old age; cp. Eur. *Ion* 720 νέαν δ' ἀμέραν ἀπολιπὼν θάνοι. Ar. *Ran.* 347 χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτούς.

λευκῷ, the general epithet of γῆρας, seems slightly more poetical here than **λευκὰ,** though the latter may be supported by Eur. *H. F.* 909 ὦ λευκὰ γήρᾳ σώματ'. Cp. *Bacch.* 258 γῆρας πολιόν. The use of **μὲν** and **δὲ** here is the same as in 'epanaphora,' where the ideas represented by the formally opposed clauses are often closely akin; *e.g.* Hes. *Theog.* 656 ἴδμεν δ' οἱ πέρι μὲν πραπίδες πέρι δ' ἐστὶ νόημα, Her. 7. 9 τῶν ἐπιστάμεθα μὲν τὴν μάχην ἐπιστάμεθα δὲ τὴν δύναμιν.

625 f. νοσοῦντα φρενομόρως, suffering from a calamity (μόρος) to the mind. The adv. (a somewhat strange compound) may have been suggested by the Aeschylean φρενώλης (*Theb.* 757), φρενομανής

4 αἴλινον αἴλινον,
5 οὐδ' οἰκτρᾶς γόον ὄρνιθος ἀηδοῦς
6 ἥσει δύσμορος, ἀλλ' ὀξυτόνους μὲν ᾠδὰς 630
7 θρηνήσει, χερόπλακτοι δ'
8 ἐν στέρνοισι πεσοῦνται
9 δοῦποι καὶ πολιᾶς ἄμυγμα χαίτας.

ἀντ. β'. κρείσσων γὰρ Ἄιδᾳ κεύθων ὁ νοσῶν μάταν, 635
2 ὃς ἐκ πατρῴας ἦκων γενεᾶς ἄριστος
3 πολυπόνων Ἀχαιῶν,
4 οὐκέτι συντρόφοις
5 ὀργαῖς ἔμπεδος, ἀλλ' ἐκτὸς ὁμιλεῖ. 640

Nauck, (*νοσοῦντ'*) *αἰνομόρως* (cp. 636). **628** *οὐδ' οἰκτρᾶς*] Wecklein (*Ars Soph. em.* p. 59) conj. *οὐκ οἰκτρᾶς*: Nauck, *φεῦ, οἰκτρᾶς*. **630** *ἥσει*] *ἄσει* r, and Suidas s. v. *ἀηδών*, who omits *μὲν* after *ὀξυτόνους*. **631** *χερόπλακτοι* Erfurdt (cp. 597 *ἀλίπλακτος*): *χερόπληκτοι* MSS. **632** *στέρνοισι* Triclinius: *στέρνοισ* L, with most MSS., and Ald.: Suidas s. v. *ἀηδών* has *χερόπληκτοι δὲ στέρνοις* (without *ἐν*). **634** *ἄμυγμα* Bothe: *ἀμύγματα* MSS., and Eustathius (p. 567. 31, p. 651. 47).—Meineke conj. *κἀν πολιαῖς ἄμυγμα χαίταις*: Blaydes, *καὶ πολιᾶν ἀμύγματ' ἔσται*. **635 f.** *κρείσσων* L (made from *κρέσσων*): *κρέσσων* r.—*γὰρ* MSS.: *παρ'* Elmsley, and so Dindorf.—*Ἄιδᾳ*] *ἀΐδαι* L (not *ἀϊδα*). *ἀΐδᾳ* Ald.—*ὁ νοσῶν* Lobeck: *ἢ νοσῶν* MSS.—*μάταν*] *μάτην* r. **636 f.** *ὃς ἐκ*] For *ἐκ* Burges conj. *ἐῦ*, which Wecklein receives.—*ἦκων* made in L from *ἦκον*.—*ἄριστος* is found in T (which exhibits the recension of Triclinius), and in two other late MSS., both of which may have derived it from that recension, viz., Dresd. a (attributed to 14th century), and Laud. 54 in the Bodleian

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(*Ag.* 1140). It recalls also the paraphrase of *μανία* in Eur. *H. F.* 1024 by *λυσσάδι..μοίρᾳ*.

627 ff. αἴλινον, a *loud, wild* cry of grief, which for the Greeks had barbaric associations; cp. Eur. *Or.* 1395 *αἴλινον αἴλινον ἀρχὰν θανάτου | βάρβαροι λέγουσιν, αἰαῖ, | Ἀσιάδι φωνᾷ κ.τ.λ.* The mother's passionate grief will break forth in a cry of shrill anguish,—not in more subdued and plaintive accents, like those of the nightingale's lament. The contrast meant here is plain enough; though in some other places, where the bitter *grief* of the nightingale is the foremost thought, the bird's note is sometimes described as 'piercing'; *e.g. Tr.* 963 *προὔκλαιον, ὀξύφωνος ὡς ἀηδών* (cp. *El.* 107 ff.).—**ἀηδοῦς** in apposition with *ὄρνιθος*: cp. Eur. *H. F.* 465 *στολήν τε θηρὸς ἀμφέβαλλε σῷ κάρᾳ | λέοντος*. For the form, cp. voc. *ἀηδοῖ* (Ar. *Av.* 679), *χελιδοῖ* (Ar. *Av.* 1411 etc.), *εἰκώ* acc. (Eur. *Med.* 1162 etc.), *εἰκούς* acc. pl. (*Tro.* 1178). No nom. *ἀηδώ*, *χελιδώ*, or *εἰκώ* occurs. Conversely *γοργώ* is the regular nom., but the genit. either *γοργοῦς* (*Il.* 8. 349) or *γοργόνος*, and the pl. always *γοργόνες*. Schol. in L: *ἡ ἀηδὼ δὲ κατὰ Μιτυληναίους*.

630 ὀξυτόνους: *El.* 243 *ὀξυτόνων γόων*: *Ant.* 1316 *ὀξυκώκυτον πάθος*.

631 ff. χερόπλακτοι..δοῦποι, the sound of beating hands: cp. 55 *πολύκερων φόνον* (n.): *O. C.* 1464 *κτύπος.. διόβολος*.

634 ἄμυγμα, here 'rending,' would ordinarily mean 'a scratch'; cp. Aesch. *Ch.* 24 *πρέπει παρηΐς φοινίοις ἀμυγμοῖς*. The more natural word here would have been *σπάραγμα*: cp. Eur. *Andr.* 826 *σπάραγμα κόμας ὀνύχων τε δαΐ' ἀμύγματα θήσομαι*: *ib.* 1209 *οὐ σπαράξομαι κόμαν*.

635 f. κρείσσων..κεύθων, the personal constr., instead of *κρεῖσσόν ἐστι κεύθειν αὐτόν*: cp. *O. T.* 1368 *κρείσσων γὰρ ἦσθα μηκέτ' ὢν ἢ ζῶν τυφλός*: Lys. or. 26 § 4 *κρείττων ἦν ὁ πατὴρ αὐτοῦ μὴ λειτουργήσας*: Dem. or. 4 § 34 *οἵκοι μένων βελτίων*: Dionys. *Ant.* 6. 9 *κρείττων γὰρ ἂν... γένοιτο ὁ τοιοῦτος πολίτης ἀποθανών*.

Elmsley's emendation, **παρ' Ἄιδᾳ**, instead of **γὰρ Ἄιδᾳ** (the reading of the MSS.), is specious; for Sophocles has that phrase in *O. T.* 972 and in *O. C.* 1572;

not in the nightingale's plaintive note will she utter her anguish: in shrill-toned strains the dirge will rise, with sound of hands that smite the breast, and with rending of hoary hair.

Yes, better hid with Hades is he whom vain fancies vex; he who by the lineage whence he springs is noblest of the war-tried Achaeans, yet now is true no more to the promptings of his inbred nature, but dwells with alien thoughts. 2nd antistrophe.

(early 15th cent.): it is also superscript in Mosq. b. In L, as in the other MSS., and in Ald., it is wanting, so that there is a defect of ⏑–⩛, =*νοσοῦντα* in the strophe, v. 625. The schol. in L on 636 has: *ὃς ἄνωθεν κατὰ πατρῴας γενεὰς ἄριστος ἦκων (λείπει γὰρ τὸ ἄριστος)*: and again below, *λείπει τὸ ἄριστος*. Triclinius: *ἦκων γενεᾶς ἄριστος γράφε, ἵνα ᾖ ὅμοιον τῷ τῆς στροφῆς κώλῳ* (v. 625)· *οὕτω γὰρ εὑρέθη καὶ ἔν τινι τῶν πάνυ παλαιῶν*. Triclinius may have inferred this 'very old' authority for *ἄριστος* from the schol. in L. At any rate, the appearance of *ἄριστος* in the text is due to him. Liv. b. (one of the two MSS. collated by J. Livineius in the 16th cent., cp. cr. n. on 405 ff.) has *ἄριστα*: and so Wecklein reads. Seyffert writes *τὰ πρῶτα*. Burges conj. *ἄνωθεν* (from schol. in L quoted above). Nauck, marking a lacuna after *γενεᾶς*, suggests *πρόμος* (=his *νοσοῦντ'* in 625, cr. n.). **638** *πολυπόνων*] *πουλοπόνων* Liv. a, which Meineke would read. Nauck conj. *δουριπόνων*. **640** *ὁμιλεῖ*] Reiske conj. *ὁμίλου*: Blaydes (*inter alia*) *ἀλᾶται*.

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but here he may have been thinking of *Il.* 23. 244 *εἰς ὅ κεν αὐτὸς ἐγὼν Ἀΐδι κεύθωμαι*. The personal sense of Hades easily passes into the local; thus we have not only *εἰς Ἄιδου* (*Tr.* 4), but *εἰς Ἀΐδαν* (*El.* 833). For the simple dat., cp. *El.* 174 *οὐρανῷ* (n.).—**κεύθων**, as in *O. T.* 968 *κεύθει κάτω δὴ γῆς*. *Ant.* 911 *ἐν Ἄιδου.. κεκευθότοιν*.

ὁ νοσῶν μάταν: here the adv.= 'foolishly,' *i.e.*, insanely. Cp. Ar. *Pax* 95 *τί πέτει; τί μάτην οὐχ ὑγιαίνεις;* Aesch. *Cho.* 288 *καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος*. For the order of words, instead of *ὁ μάταν νοσῶν*, cp. *El.* 792 *τοῦ θανόντος ἀρτίως* (n.).

636 ff. ἐκ πατρῴας ἦκων γενεᾶς ἄριστος.. Ἀχαιῶν, lit., 'noblest of the Achaeans by his descent (*ἦκων*) from the line of his fathers': *i.e.*, having a prouder lineage than any other Achaean can claim. **ἦκων** here, going with **ἄριστος**, has nearly the same force as (*e.g.*) in *O. T.* 1519 *θεοῖς ἔχθιστος ἥκω*, 'I have become most hateful to them': *i.e.*, it denotes the *outcome* of an illustrious ancestry. Though **ἄριστος** (see cr. n.) cannot be regarded as certain, and may be a mere conjecture, it is at least far better than anything else that has been suggested.

The ingenious conjecture of Burges, *ὃς εὖ πατρῴας ἦκων γενεᾶς* **ἄνωθεν**, would mean, 'fortunate (*εὖ ἦκων*) in his descent (*ἄνωθεν*) with regard to paternal lineage' (the gen. *γενεᾶς* as in *χρημάτων εὖ ἥκοντες*, Her. 5. 62, etc.). But this is tame; and *εὖ ἦκων* is also prosaic: nor does it account for the gen. *Ἀχαιῶν*. Wecklein, reading *εὖ πατρῴας ἦκων γενεᾶς, ἄριστα.. Ἀχαιῶν*, understands, 'fortunate in his lineage,—*most* so, indeed, of the Achaeans': so that *ἄριστα* defines *εὖ*.

πολυπόνων refers to warlike toils: cp. Aesch. *Pers.* 320 *πολύπονον δόρυ*. Her. 9. 27 *ἐν τοῖσι Τρωικοῖσι πόνοισι*.

639 f. συντρόφοις ὀργαῖς, the dispositions that have grown with his growth, his natural *τρόποι*: for the subst., cp. *Ant.* 355 *ἀστυνόμους ὀργάς* (n.): for the adj., *Ph.* 203 (*κτύπος*) *φωτὸς σύντροφος ὡς τειρομένου του*. With **ἔμπεδος** supply *ἐστί*: he is not stable, constant, in respect to them (=*οὐκ ἐμμένει αὐταῖς*).—**ἐκτὸς ὁμιλεῖ**, is conversant (with thoughts) *outside of* the *ξύντροφοι ὀργαί*. The only peculiarity is that from *ξυντρόφοις ὀργαῖς* we are left to supply *ἄλλαις ὀργαῖς* (suggested by **ἐκτὸς**) with **ὁμιλεῖ**. (We cannot, surely, understand *ἐκτὸς ὁμιλεῖ ξυντρόφοις ὀργαῖς*, as if it were an oxymoron, =*οὐχ ὁμιλεῖ*.) The expression is of the same stamp as that in Eur. *Bacch.* 331 *οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων*, ('dwell with us, forsaking not the pale of our customs,' etc.): *ib.* 853 *ἔξω δ' ἐλαύνων τοῦ φρονεῖν*. For **ὁμιλεῖ**, cp. Ar. *Nub.* 1399 *ὡς ἡδὺ καινοῖς πράγμασιν καὶ δεξιοῖς ὁμιλεῖν*.

ὦ τλᾶμον πάτερ, οἵαν σε μένει πυθέσθαι
παιδὸς δύσφορον ἄταν,
ἂν οὔπω τις ἔθρεψεν
αἰὼν Αἰακιδᾶν ἄτερθε τοῦδε.

ΑΙ. ἄπανθ' ὁ μακρὸς καναρίθμητος χρόνος
φύει τ' ἄδηλα καὶ φανέντα κρύπτεται·
κοὐκ ἔστ' ἄελπτον οὐδέν, ἀλλ' ἀλίσκεται
χὠ δεινὸς ὅρκος καὶ περισκελεῖς φρένες.
κἀγὼ γάρ, ὃς τὰ δεῖν' ἐκαρτέρουν τότε,
βαφῇ σίδηρος ὥς, ἐθηλύνθην στόμα
πρὸς τῆσδε τῆς γυναικός· οἰκτίρω δέ νιν
χήραν παρ' ἐχθροῖς παῖδά τ' ὀρφανὸν λιπεῖν.

641 τλᾶμον r: τλάμων L, A, with most MSS., and Ald. **645** αἰὼν] γρ. ἐὼν Γ.—Reiske conj. δίων. Dobree would read acc. αἰῶν', to be fem., as in Eur. *Ph.* 1484 etc., = οἷον βίον οὐδεὶς Αἰακ. ἔτλη (*Adv.* II. p. 44).—ἄτερθε] ἄτερθέ γε r (due perh. to Triclinius), on account of the corrupt ἀμύγματα in 633. **647** φύει] Herwerden conj. φαίνει, which Nauck reads. ποιεῖ Stobaeus *Ecl. Phys.* I. 9. 23, where he quotes vv. 646—649. **648** κοὐκ] οὐκ Stobaeus *l. c.* and Suidas s. v. ἄελπτον. **649** ὅρκος] Bothe conj. ὄγκος.—χαὶ Brunck (χ' αἱ): καὶ MSS.,

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641 τλᾶμον. Sophocles has this voc. in *Tr.* 1112 (ὦ τλῆμον Ἑλλάς), and in *O. C.* 978. In the latter place, as here, L has the nom., which may perh. be due to the fact that the nom. τλήμων so often occurs in exclamations; *e.g.* 893: *O. C.* 185 ὦ τλάμων: *Ant.* 229: *Ph.* 1102: *Tr.* 986.

643 δύσφορον: cp. 51.

644 f. ἔθρεψεν: cp. 503, n. on τρέφει. **αἰὼν** (if sound) means 'life,' not merely as = 'living man,' but in the sense of 'life-destiny': cp. *Tr.* 34 τοιοῦτος αἰὼν εἰς δόμους τε κἀκ δόμων | ἀεὶ τὸν ἄνδρ' ἔπεμπε. The strict meaning would be then, 'no life-destiny which the line of Aeacus has known.' There is a certain pathos in this which may plead for it as against Reiske's very plausible emendation **δίων** (Δ for A), which may be right, though, as compared with αἰών, it is perhaps a little weak. Cp. *Il.* 5. 451 δῖοι Ἀχαιοί.

646—692 Second ἐπεισόδιον. Ajax comes forth from the tent, and addresses his faithful friends. The speech translates his unshaken purpose into the terms of his altered mood; yet so as to veil his meaning from the hearers, and to make them think that not only the mood, but the purpose, is changed. (See Introduction, § 12.) Tecmessa who left the scene at 595, now returns, entering on the right of the spectators, and leading her child. Their presence adds effect to v. 653; and Ajax addresses her at v. 684.

646 f. ὁ μακρὸς..χρόνος: see Her. 5. 9, quoted in n. on 86.— **φύει** τ' κ.τ.λ.: the emphasis is on the power of time to enfeeble and destroy, rather than to produce; but the first clause serves to bring the second into relief, and is co-ordinated with it, as in *Ant.* 1112 αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.—The rash change of **φύει** to **φαίνει** overlooks the poet's tendency to vary his phrase in such cases; *e.g. O. C.* 1501 σαφὴς μὲν ἀστῶν ἐμφανὴς δὲ τοῦ ξένου: *O. T.* 54 ἄρξεις..κρατεῖς. —**κρύπτεται**, properly, 'hides in its own bosom' (midd.): cp. Aesch. *Cho.* 127 γαῖαν..ἣ τὰ πάντα τίκτεται, 'produces from herself.' The midd. of the simple κρύπτω is rare: but cp. 246, and *Tr.* 474 κρύψομαι (n.).

648 f. ἄελπτον: Archil. fr. 76 χρημάτων ἄελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον. Cp. *Ant.* 388.—**ἁλίσκεται**, absol., 'is captured,' 'is proved weak': cp. 1267.— **δεινὸς:** cp. *Tr.* 476 ὁ δεινὸς ἵμερος: *El.* 770 δεινὸν τὸ τίκτειν ἐστίν.—**περισκελεῖς:**

Ah, hapless sire, how heavy a curse upon thy son doth it rest for thee to hear, a curse which never yet hath clung to any life of the Aeacidae save his!

Enter AJAX, *with a sword in his hand.*

AJ. All things the long and countless years first draw from darkness, then bury from light; and there is nothing for which man may not look; the dread oath is vanquished, and the stubborn will. For even I, erst so wondrous firm,—yea, as iron hardened in the dipping,—felt the keen edge of my temper softened by yon woman's words; and I feel the pity of leaving her a widow with my foes, and the boy an orphan.

Stob. *l. c.*, Suid. s. vv. ἄελπτον and περισκελής, and Ald. **650 f.** The punctuation in the text (a comma after τότε, and another after ὥς) is the traditional one, as seen in L, and in the Aldine.—*ἑκαρτέρουν τότε*] γρ. *ἐπηπείλησ' ἔπη* S in marg. of L (cp. 312).—**βαφῇ**] Tournier conj. *βαφεὶς*: Musgrave, *ἀβαφὴς*: R. Paehler, *βαύνῃ* ('furnace').—*ἐθηλύνθην*] H. Blümner conj. *ἐθηγάνθην*. **652** *δέ νιν*] H. Blümner conj. *δὲ νῦν*. **654** *παῖδά τ'*] *παῖδα δ'* T. F. Benedict.

Ant. 475 *σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῆ* (n.). Thus the associations of the word lead naturally to his next thought.

650 f. τὰ δείν', adv., 'so wondrously': cp. 312 n. **τότε**, *olim*: cp. 1240: 1377: *Ant.* 391: *El.* 278.

βαφῇ σίδηρος ὥς, *sc.* *καρτερὸς γίγνεται*, supplied from *ἑκαρτέρουν*. The *βαφή* is the cold bath (*lacus*) into which the hot iron is plunged, and from which it receives the temper of steel. Cp. *Od.* 9. 391 *ὡς δ' ὅτ' ἀνὴρ χαλκεὺς πέλεκυν μέγαν ἠὲ σκέπαρνον | εἰν ὕδατι ψυχρῷ βάπτῃ μεγάλα ἰάχοντα | φαρμάσσων· τὸ γὰρ αὖτε σιδήρου γε κράτος ἐστίν*: where Eustathius says, *στομοῦται σίδηρος τοιαύτῃ βαφῇ καὶ κράτος ἔχει, ὅ ἐστι κρατερὸς γίνεται πυκνούμενος εἰς πλέον*. So Galen compares the tonic effect of a cold bath on the human body with the effect of the *βαφή* upon iron (*Meth. Med.* x. 10, vol. x. 717 Kuhn), *καὶ γὰρ ψυχόμεθα καὶ τονούμεθα, καθάπερ ἐκεῖνος* (iron) *ἐπειδὰν διάπυρος γενόμενος ἐμβάπτηται τῷ ψυχρῷ*. Lucr. 6. 968 *umor aquae ferrum porro condurat ab igni* (*i.e.*, 'after fire'). Hence *βαφή* = the 'temper' of steel, and is often used figuratively. Arist. *Pol.* 4. (7.) 14 § 22 *τὴν γὰρ βαφὴν ἀφιᾶσιν, ὥσπερ ὁ σίδηρος, εἰρήνην ἄγοντες*: Plut. *Mor.* p. 988 D *τῆς μὲν ἀνδρείας οἷον βαφή τις ὁ θυμός ἐστι καὶ στόμωμα* ('wrath gives, as it were, a temper and an edge to courage').—This passage has been discussed by R. Paehler, in an essay on ancient steel (1885), and by Prof. H. Blümner in his work on Greek and Roman technology (1887): see Appendix.

ἐθηλύνθην στόμα. The aor. is like *ἐπήνεσα* in 536 (n.): *i.e.*, it refers, like *οἰκτίρω*, to the present, not to the time at which Tecmessa spoke. (Verses 594 f. suffice to prove this.) **στόμα**, standing so close to **βαφῇ σίδηρος ὥς**, necessarily suggests the sense of a sharp, hard edge. At the same time, it refers, in its literal sense, to the *γλῶσσα τεθηγμένη* (584) by which his purpose was announced. Just so the father in Aristophanes (*Nub.* 1107), who wishes his son to be made both acute and fluent, says, *μέμνησ' ὅπως | εὖ μοι στομώσεις αὐτόν*. Hence *στόμα* cannot be completely translated; and it is the literal sense which should here be sacrificed to the other. For the verb, cp. *Anth.* 5. 251. 6 *οὔπω ἐθηλύνθης* ('softened'), *οὐδὲ μαραινομένη*.

652 f. οἰκτίρω..λιπεῖν naturally suggests the meaning, 'pity forbids me to leave her'; cp. *Od.* 20. 202 *οὐκ ἐλεαίρεις ἄνδρας.. | μισγέμεναι κακότητι*. But the words could also mean, 'I feel pity at the thought of leaving her,' implying that he does intend to leave her, though with pain; which would usually be *οἰκτίρω εἰ λείψω*.

ἀλλ' εἶμι πρός τε λουτρὰ καὶ παρακτίους
λειμῶνας, ὡς ἂν λύμαθ' ἁγνίσας ἐμὰ
μῆνιν βαρεῖαν ἐξαλύξωμαι θεᾶς·
μολών τε χῶρον ἔνθ' ἂν ἀστιβῆ κίχω,
κρύψω τόδ' ἔγχος τοὐμόν, ἔχθιστον βελῶν,
γαίας ὀρύξας ἔνθα μή τις ὄψεται·
ἀλλ' αὐτὸ νὺξ Ἅιδης τε σῳζόντων κάτω.
ἐγὼ γὰρ ἐξ οὗ χειρὶ τοῦτ' ἐδεξάμην
παρ' Ἕκτορος δώρημα δυσμενεστάτου,
οὔπω τι κεδνὸν ἔσχον Ἀργείων πάρα.
ἀλλ' ἔστ' ἀληθὴς ἡ βροτῶν παροιμία,
ἐχθρῶν ἄδωρα δῶρα κοὐκ ὀνήσιμα.
τοιγὰρ τὸ λοιπὸν εἰσόμεσθα μὲν θεοῖς
εἴκειν, μαθησόμεσθα δ' Ἀτρείδας σέβειν.
ἄρχοντές εἰσιν, ὥσθ' ὑπεικτέον. τί μήν;
καὶ γὰρ τὰ δεινὰ καὶ τὰ καρτερώτατα
τιμαῖς ὑπείκει· τοῦτο μὲν νιφοστιβεῖς

656 ἐξαλύξωμαι Hesych. (φυλάξωμαι· Σοφοκλῆς Αἴαντι μαστιγοφόρῳ), Brunck, and most edd. since. ἐξαλεύσωμαι L (φυλάξωμαι ἐκκλίνω superscr.), with most MSS., Suidas s. vv. ἐχθρῶν ἄδωρα and εἰμί, and Ald. (ἐξαλεύσομαι, ἐξαλέξομαι, ἐξαλλάξωμαι, etc., r). Lobeck retains ἐξαλεύσωμαι. **657** μολών r: μολῶν L.—χῶρον made in L from χῶραν. **658** ἔχθιστον] L has an erasure before this word; the scribe had begun to write αἴσχιστον. **659** γαῖας L. Morstadt conj. γαίᾳ

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654 ff. πρός τε λουτρὰ = πρὸς λουτρά τε: 53 n.—**λύμαθ' ἁγνίσας** refers ostensibly to his washing off (with sea water) the stains of the slaughter. Such an act might be symbolical of purging oneself from a sin; as it is in *Il.* 1. 313 λαοὺς δ' Ἀτρείδης ἀπολυμαίνεσθαι ἄνωγεν· | οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον: where the meaning is that, by washing in the sea, they cast off their stains upon it (Eur. *I. T.* 1193 θάλασσα κλύζει πάντα τἀνθρώπων κακά). So here the thought in the mind of Ajax is that he will purge himself of his stains by death.—**ἐξαλύξωμαι**: on the question between this form and **ἐξαλεύσωμαι**, see note in Appendix.

657 ff. μολών..ἔνθ' = μολὼν ἐκεῖσε ἔνθα, as often: cp. *O. T.* 796, *Ph.* 1466, *El.* 1495.—**κίχω**, 'find,' as in *O. T.* 1257: not merely 'reach,' as in the spurious v., 571. The pres. κιγχάνει occurs in *O. C.* 1450.

κρύψω: cp. 899 κεῖται κρυφαίῳ φασγάνῳ περιπτυχής.—**γαίας**, partitive gen. with ἔνθα.—**ἔνθα μή τις ὄψεται**: cp. *O. T.* 1412 ἐκρίψατ', ἔνθα μήποτ' εἰσόψεσθ' ἔτι: *Tr.* 800: *El.* 380, 436.

660 ἀλλ' αὐτὸ κ.τ.λ. So Clytaemnestra's gifts to Agamemnon's tomb are to be laid up for her with the gods below: κειμήλι' αὐτῇ ταῦτα σῳζέσθω κάτω (*El.* 438). An ingenious critic, J. Geel, writing on vv. 646—692 in *Mnemosyne* (II. pp. 200—208, 1853), wishes to omit this verse, because it implies the only direct falsehood in the speech; Ajax was not going to bury his sword *under ground*. But why should not Ajax think of the sword as destined to be buried in his grave? The shield alone was excepted from the direction which he gave in 577: τὰ δ' ἄλλα τεύχη κοίν' ἐμοὶ τεθάψεται.

661 ff. χειρὶ adds a certain emphasis, as if he said, 'from the day that this sword came into my hand.' Cp. Eur. *Hec.* 527 πλῆρες δ' ἐν χεροῖν λαβὼν δέπας | πάγχρυσον αἴρει χειρὶ παῖς Ἀχιλλέως | χοὰς θανόντι πατρί.

The exchange of gifts between the two heroes is told in *Il.* 7. 303 ff.: Hector

But I will go to the bathing-place and the meadows by the shore, that in purging of my stains I may flee the heavy anger of the goddess. Then I will seek out some untrodden spot, and bury this sword, hatefullest of weapons, in a hole dug where none shall see; no, let Night and Hades keep it underground! For since my hand took this gift from Hector, my worst foe, to this hour I have had no good from the Greeks. Yes, men's proverb is true: *The gifts of enemies are no gifts, and bring no good.*

Therefore henceforth I shall know how to yield to the gods, and learn to revere the Atreidae. They are rulers, so we must submit. How else? Dread things and things most potent bow to office; thus it is that snow-strewn

ἐνορύξας. **660** Geel would omit this v.: see comment. **666** *τὸ λοιπὸν*] In L the accent on *τὸ* has been partly deleted (to make *τολοιπὸν*). **667** *ἀτρειδασέβειν* L (*σ* for *σσ*, as often). **668** *τί μήν*: Linwood (1846) and Herwerden (1868): so Nauck, Blaydes, Wecklein.—*τί μή* MSS. The Aldine has, *ὥσθ' ὑπεικτέον τι μῆ* (=*τιμῆ*!). **669** *τὰ δεινὰ*] *τὰ θεῖα* Wilamowitz-Möllendorf (*Hermes* XIV. p. 176). **670** *τιμαῖς ὑπείκει*] Mekler writes *ἕτοιμ' ὑπείκει.*

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gave 'his silver-studded sword (*ξίφος ἀργυρόηλον*), with scabbard and well-cut baldrick; and Ajax gave his girdle bright with purple.'—**ἔσχον** in its normal sense, 'obtained.'

664 f. ἡ βροτῶν παροιμία: for the absence of a second art., cp. 118.—**ἐχθρῶν ἄδωρα δῶρα**: cp. Menander *Sent.* 166 *ἐχθροῦ παρ' ἀνδρὸς οὐδέν ἐστι χρήσιμον.* Verg. *Aen.* 2. 49 *timeo Danaos et dona ferentes.* The *γνώμη* with which Medea rejects Jason's offers is different: *κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει* (*Med.* 618).

666 f. τοιγὰρ prefaces the announcement of a purpose, as in *Tr.* 1249 *τοιγὰρ ποήσω*: *El.* 29 *τοιγὰρ τὰ μὲν δόξαντα δηλώσω.*—**τὸ λοιπὸν**, 'henceforth.' The hearers would infer that he had renounced his purpose of suicide. But in his own thought the phrase refers merely to the brief space before his death.—**εἰσόμεσθα**, by the experience itself; **μαθησόμεσθα**, by the self-discipline which such an experience recommends. But the principal antithesis is between *θεοῖς* and *Ἀτρείδας*, rather than between the verbs. We sometimes find, in good writers of this age, even synonymous verbs placed in apparent contrast, though the real antithesis lies elsewhere: *e.g.* Lys. or. 25 § 22 *ἡγούμενοι διὰ τὴν τῶν τριάκοντα πονηρίαν πολὺ μᾶλλον σωθήσεσθαι ἢ διὰ τὴν τῶν φευγόντων δύναμιν κατιέναι.*

668 τί μήν; *quid vero?* 'what then?' *i.e.*, 'of course we must yield.' Cp. Aesch. *Ag.* 672 *λέγουσιν ἡμᾶς ὡς ὀλωλότας· τί μήν*; (*i.e.*, it is only natural that they should do so.) So in Aesch. *Suppl.* 999, *Eum.* 203. With Plato *τί μήν* is frequent in assenting replies, as *Phaedr.* p. 229 A, ΦΑΙ. *ὁρᾷς οὖν ἐκείνην τὴν..πλάτανον*; ΣΩ. *τί μήν*; Cp. *Phileb.* p. 17 B and 44 B, *Polit.* 258 B, etc. The reason for preferring **τί μήν** to **τί μή** here is that the former is well attested, whereas there seems to be no certain example of **τί μή** in the Attic of this period. With *τί μή* (*quidni?*) we should supply *ὑπείκωμεν*; cp. Plat. *Theaet.* p. 161 E *πῶς μὴ φῶμεν*; Dem. or. 21 § 35 *ὁ τοιοῦτος πότερα μὴ δῷ διὰ τοῦτο δίκην*;

669 ff. τὰ δεινά, the dread elemental forces of nature. The word *δεινός* might be called the key-note of the earlier part of this speech (cp. 648 f., 674): it comes readily to the mind of the strong man, full of the thought how strength can become weakness.

τιμαῖς, 'dignities,' 'prerogatives,' here, the provinces assigned to these elemental forces in the order of nature. Plat. *Apol.* p. 35 B *ἔν τε ταῖς ἀρχαῖς καὶ ταῖς ἄλλαις τιμαῖς.* Cp. *Troilus and Cressida* 1. 3. 83 (Ulysses tracing the ill-success of the siege to the bad discipline of the Greeks):—*Degree being vizarded,* | *The unworthiest shows as fairly in the mask.* |

χειμῶνες ἐκχωροῦσιν εὐκάρπῳ θέρει·
ἐξίσταται δὲ νυκτὸς αἰανὴς κύκλος
τῇ λευκοπώλῳ φέγγος ἡμέρᾳ φλέγειν·
δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε
στένοντα πόντον· ἐν δ' ὁ παγκρατὴς ὕπνος
λύει πεδήσας, οὐδ' ἀεὶ λαβὼν ἔχει.
ἡμεῖς δὲ πῶς οὐ γνωσόμεσθα σωφρονεῖν;
ἔγωγ'· ἐπίσταμαι γὰρ ἀρτίως ὅτι
ὅ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,
ὡς καὶ φιλήσων αὖθις, ἔς τε τὸν φίλον
τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλήσομαι,

672 αἰανὴσ L (schol. ὁ σκοτεινὸς κύκλος ἢ ἀδιάλειπτος): αἰανῆς most MSS., Stobaeus *Flor.* 44. 7, and Suidas s. v. λευκὴ ἡμέρα (who, however, s. v. αἰανὴς κύκλος, recognises the other form), and Ald.—For κύκλος, Nauck conj. σκότος. **673** λευκοπώλῳ] In L the first ω has been made from ο.—φλέγειν] made in L from φέγγειν.—Nauck conj. φέρειν. **674** δεινῶν] made in L from δεινόν.—Musgrave conj. λείων τ': F. W. Schmidt, λῆγόν τ'. **675** ἐν δ'] ἔν δ' (*sic*) L.—Bothe conj. ἐκ δ': Nauck writes ἠδ'. **677** γνωσόμεσθα] Nauck conj. πλησόμεσθα. **678** ἐγὼ δ' MSS. (ἐγώδ' Lips. a. b., acc. to Hermann *praef. Aj.* p. xi), and Ald.: Brunck writes ἔγωγ' ἐπίσταμαι κ.τ.λ.: Blaydes, ἔγωγ'· ἐπίσταμαι: Wecklein, λέγω δ', ἐπίσταμαι γὰρ ἀρτίως, ὅτι κ.τ.λ.: Porson and Boissonade conj. ἐγῷδ'· ἐπίσταμαι κ.τ.λ., and so Campbell reads. Seyffert, ἔργοις ἐπίσταμαι κ.τ.λ. (without δ'). Dindorf (deleting ἐγὼ δ'), ἐπίσταμαι γὰρ ἀρτίως < μαθὼν >

The heavens themselves, the planets and this centre | Observe degree, priority and place, | Insisture, course, proportion, season, form, | Office and custom, in all line of order.

τοῦτο μὲν, followed by δέ (instead of τοῦτο δέ), as in *O. C.* 440 f. (n.)—**νιφοστιβεῖς χειμῶνες**, probably 'winters with snowy paths,' 'snow-strewn.' στίβος, 'path,' is the notion present in other like compounds; *O. T.* 301 οὐράνιά τε καὶ χθονοστιβῆ ('walking the earth'): Aesch. *Suppl.* 1000 καὶ κνώδαλα πτεροῦντα καὶ πεδοστιβῆ: *P. V.* 791 πρὸς ἀντολὰς φλογωπας ἡλιοστιβεῖς, 'where are the paths of the Sun.'—Some understand, 'storms that *range over* snow': but such a personification of the χειμῶνες seems harsh. A third version is, 'storms dense (or piled) with snow,' from στείβω in the sense of 'pressing down,' 'packing.'

672 ff. ἐξίσταται κ.τ.λ.: cp. Eur. *Ph.* 543 νυκτὸς τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς | ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον, | κοὐδέτερον αὐτῶν φθόνον ἔχει νικώμενον. Plut. *Mor.* p. 604 A καίτοι τῶν πλανήτων ἕκαστος ἐν μιᾷ σφαίρᾳ, καθάπερ ἐν νήσῳ, περιπολῶν διαφυλάττει τὴν τάξιν· Ἥλιος γὰρ οὐχ ὑπερβήσεται μέτρα, φησὶν ὁ Ἡράκλειτος· εἰ δὲ μή, Ἐρινύες μιν δίκης ἐπίκουροι ἐξευρήσουσι. (Frag. XXIX of Heracleitus, ed. Bywater.)

αἰανὴς has L's support here, as in *El.* 506, where see n. The prevalence of αἰανῆς in the texts of this passage may be partly explained by a desire of symmetry, since in v. 673 an epithet is given to ἡμέρᾳ. Both αἰανής and αἰανός were probably classical. Reading **αἰανὴς** here, we may best take **κύκλος** with ref. to the course or 'round' of night; cp. *El.* 1365 πολλαὶ κυκλοῦνται νύκτες.

τῇ λευκοπώλῳ: Aesch. *Pers.* 386 λευκόπωλος ἡμέρα | πᾶσαν κατέσχε γαῖαν εὐφεγγὴς ἰδεῖν, where the last two words suggested **φέγγος**..**φλέγειν** here,—epexegetic of ἐξίσταται ('makes room for her, so that she may kindle,' etc.). As to the ascription of white horses to deities or heroes, see on *El.* 706.

674 f. ἐκοίμισε, gnomic aor., followed by the pres. λύει: cp. *El.* 26 θυμὸν οὐκ ἀπώλεσεν, | ἀλλ' ὀρθὸν οὗς ἵστησιν. The ἄημα πνευμάτων is personified as an elemental power (like τὰ δεινὰ etc. in 669). That power can either vex the

winter gives place to fruitful summer; and thus night's weary round makes room for day with her white steeds to kindle light; and the breath of dreadful winds can allow the groaning sea to slumber; and, like the rest, almighty Sleep looses whom he has bound, nor holds with a perpetual grasp.

And we—must we not learn discretion? I, at least, will learn it; for I am newly aware that our enemy is to be hated but as one who will hereafter be a friend; and towards a friend I would wish but thus far to show aid and service,

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ὅτι, and so Nauck. **679** *ὅ τ' ἐχθρὸς ἡμῖν*] *ὅ τ' ἐχθρὸσ ἥμην* (with *ἡμῖν* above from a late hand) L: *ὅτ' ἐχθρὸς ἥμην* most MSS., and Ald.: but L^2 (=Lb) has *ἡμῖν*, with *γρ. ἥμην*. Suidas s. v. *ἄημα* has *ἥμην*, but s. v. *ἐχθραντέος* the best MS. of Suid. (A) has *ἡμῖν*.—*ἐχθαρτέος* L^2 and Pal. In L the scribe wrote *ἐχθαρτέοσ*, but a late hand has altered it to *ἐχθραντέοσ*, the reading of most MSS. and Ald., as of Suidas s. vv. *ἄημα* and *ἐχθραντέος*. Porson on *Med.* 555 replaced *ἐχθαρτέος* here from the margin of the second Juntine ed.; observing that Suidas too must have read this, 'as is proved by the order of the letters' (meaning that *ἐχθραντέος* stands in his lexicon between *ἔχις* and *ἐχθαίρει*). **681** *τοσαῦθ'*] *τοιαῦθ'* Suidas s. v. *ἐχθραντέος*.

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sea, or give it rest; as Aeolus, the *ταμίης ἀνέμων*, has the prerogative, *ἠμὲν παυέμεναι ἠδ' ὀρνύμεν, ὅν κ' ἐθέλῃσι* (*Od.* 10. 22). So in 706 Ἄρης is a giver of *peace*. Cp. Hor. *C.* 1. 3. 15 (Notus), *quo non arbiter Hadriae | Maior, tollere seu ponere vult freta*. Vergil may have had Sophocles in mind when he wrote *placataque venti | Dant maria* (*Aen.* 3. 69): but when he says, *placidi straverunt aequora venti* (*Aen.* 5. 763), the epithet makes all the difference (=*ἄνεμοι λήξαντες*).

Lobeck, though he refrains from changing **δεινῶν** to **λείων**, thinks that the vulgate can be defended only by supposing that the foregoing verbs, *ὑπείκει, ἐκχωροῦσιν, ἐξίσταται*, tinge **ἐκοίμισε** with the sense, '*cease from troubling* the sea': otherwise some addition to *ἄημα*, such as *λῆξαν*, would be needed; cp. Pind. *I.* 7. 12 *δεῖμα.. παροιχόμενον | καρτερὰν ἔπαυσε μέριμναν*. But this difficulty vanishes if *ἄημα* is a personified agency.

ἐν δ', 'and among them'; *i.e.*, like the other powers of nature (669). *ἐν δέ* is similarly used in *O. T.* 27, 181, *Tr.* 206.

677 γνωσόμεσθα, 'come to know,' 'learn,' with inf., as in *Ant.* 1089 *καὶ γνῷ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν*. In *Ant.* 779 *γνώσεται*='she will learn' (by bitter experience).

678 ἔγωγ' · *sc.* *γνώσομαι*: 'I, at least, will so learn.' For this elliptical *ἔγωγ'*, cp. 1347, 1365, *Tr.* 1248.

The vulgate *ἐγὼ δ'* may have come from *ἡμεῖς δὲ* in 677. It requires us to suppose that the poet was going to write *ἐγὼ δ', ἐπίσταμαι γὰρ ἀρτίως (τοῦτο), τόν τ' ἐχθρὸν ἐχθαρῶ*, κ.τ.λ.,—and then changed the constr. This is awkward. On the other hand, with *ἐγὼ δ'*, we could not supply *γνώσομαι*.

679 ὅ τ' ἐχθρὸς ἡμῖν κ.τ.λ. The maxim is two-edged. *φιλεῖν ὡς μισήσοντα* is the side of it which is really in the mind of Ajax:—he dies hating the Greeks whom he had served so nobly (839—844). But the other side—*μισεῖν ὡς φιλήσοντα*—is that which he wishes his hearers to conceive as foremost in his thoughts.

Arist. *Rhet.* 2. 13 § 4 (old men) *κατὰ τὴν Βίαντος ὑποθήκην καὶ φιλοῦσιν ὡς μισήσοντες καὶ μισοῦσιν ὡς φιλήσοντες*. Bias, of Prienè in Ionia, one of the *ἑπτὰ σοφοί*, is said to have flourished about 550 B.C. For other references to this famous maxim, see Appendix.

680 f. ἔς τε τὸν φίλον: these words do not go closely with **ὑπουργῶν**, but rather indicate generally the line of conduct in this case:—'while, *in relation to* a friend,' etc. Cp. *Tr.* 411 *ἐς τήνδε μὴ δίκαιος ὤν*: *El.* 24 *ἐσθλὸς εἰς ἡμᾶς γεγώς*.

βουλήσομαι, as in *O. T.* 1077 (n.), *O. C.* 1289: cp. below, 825, *αἰτήσομαι*: *O. T.* 1446 *προστρέψομαι*.

ὡς αἰὲν οὐ μενοῦντα. τοῖς πολλοῖσι γὰρ
βροτῶν ἄπιστός ἐσθ' ἑταιρείας λιμήν.
ἀλλ' ἀμφὶ μὲν τούτοισιν εὖ σχήσει· σὺ δὲ
εἴσω θεοῖς ἐλθοῦσα διὰ τέλους, γύναι,
εὔχου τελεῖσθαι τοὐμὸν ὧν ἐρᾷ κέαρ.
ὑμεῖς θ', ἑταῖροι, ταὐτὰ τῇδέ μοι τάδε
τιμᾶτε, Τεύκρῳ τ', ἢν μόλῃ, σημήνατε
μέλειν μὲν ἡμῶν, εὐνοεῖν δ' ὑμῖν ἅμα.
ἐγὼ γὰρ εἶμ' ἐκεῖσ' ὅποι πορευτέον·
ὑμεῖς δ' ἃ φράζω δρᾶτε, καὶ τάχ' ἄν μ' ἴσως
πύθοισθε, κεἰ νῦν δυστυχῶ, σεσωσμένον.

στρ. ΧΟ. ἔφριξ' ἔρωτι, περιχαρὴς δ' ἀνεπτάμαν. ἰὼ ἰὼ Πὰν Πάν,
ὦ Πὰν Πὰν ἁλίπλαγκτε Κυλλανίας χιονοκτύπου
πετραίας ἀπὸ δειράδος φάνηθ', ὦ θεῶν χοροποῖ ἄναξ,

682 πολλοῖσι] πολλοῖσ L. **683** ἑταιρείασ L, with most MSS., and Suidas s. vv. ἄημα and λιμήν. But a few of the later MSS. have ἑταιρίας, which Lobeck prefers; and this was the common reading of the edd. from the Aldine onwards, till Erfurdt replaced ἑταιρείας. **685** διὰ τέλους] Above these words a schol. in L has written διὰ τάχους, which seems, as Dindorf says, to be a *v. l.* rather than an explanation. Hartung reads διὰ τάχους in the text: so, too, Nauck, Wecklein, Blaydes, Mekler. —διατέλους Ald. **687** ὑμεῖς θ'] Blaydes writes ὑμεῖς δ'. **689** ὑμῖν A, etc., and Ald.: ὑμῶν L, Γ, etc. In L, γρ. ὑπέρμεγα, from S. **691** ἴσως] Herwerden conj. ἔτι. **692** σεσωσμένον] σεσωμένον Wecklein.

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682 f. τοῖς πολλοῖσι γὰρ κ.τ.λ. This is a ground for τὸ φιλεῖν ὡς μισήσοντα, but not (directly, at least) for the converse; and bewrays what is really uppermost in his mind. Bias, acc. to Diogenes Laertius (1. 5 § 87), gave a similar reason,—τοὺς γὰρ πλείστους εἶναι κακούς. —**ἑταιρείας** has better authority here than **ἑταιρίας**. Some have supposed that ἑταιρεία was the form used in the sense of *factio*, or party 'association,' and ἑταιρία in that of *amicitia*; but there is really no good evidence for this. In Thuc. 3. 82 § 5, where the word has its political sense, the best MSS. give ἑταιρίας διαλυτής.

684 ff. ἀμφὶ..τούτοισιν: cp. 302.—διὰ τέλους..τελεῖσθαι, fulfilled in all fulness. For the ordinary meaning of διὰ τέλους in Attic prose, see Antiphon or. 5 § 42, where it occurs twice: παρὼν διὰ τέλους ('present *all through*,' from first to last): διὰ τέλους γάρ με ἀπέλυε ('he acquitted me *throughout*,'—in all his statements). So Aesch. *P. V.* 273 ἀκούσαθ' ὡς μάθητε διὰ τέλους τὸ πᾶν (*i.e.* from beginning to end), etc. Here the stress on the notion of *end*, given by **διὰ τέλους** τελεῖσθαι, suits the inmost thought of Ajax. The *v. l.* **διὰ τάχους** is much feebler.

687 f. ταὐτὰ τῇδε=τὰ αὐτὰ ἃ ἥδε τιμᾷ: cp. *O. T.* 839 λέγων | σοὶ ταῦτ'.—**μοι** ethic dat. (*O. C.* 1475 n.), 'I pray you.'—**τάδε τιμᾶτε**, respect these wishes. The use of τιμᾶν is not exactly like that in *Ant.* 514 πῶς δῆτ' ἐκείνῳ δυσσεβῆ τιμᾷς χάριν (where see n.), but more like that in Eur. *Tro.* 1210 νόμους | τιμῶσιν.

689 μέλειν, probably personal (=ἐπιμελεῖσθαι), as in *El.* 342 κείνου λελῆσθαι τῆς δὲ τικτούσης μέλειν (n.).

690 ἐκεῖσ'. At first sight we might desire **κεῖσ'** (810), as giving a better rhythm; but the slower movement of the verse may here be designed.—Cp. *O. T.* 1458 ἀλλ' ἡ μὲν ἡμῶν μοῖρ', ὅποιπερ εἶσ', ἴτω.

691 f. τάχ' ἄν..ἴσως: a formula used by Thucydides to express a *strong* probability (6. 10 § 4, 34 § 2, 78 § 3).—**σεσωσμένον**: contrasted in *El.* 1229 with θανόντα: cp. *ib.* 59 ὅταν λόγῳ θανὼν |

as knowing that he will not always abide. For to most men the haven of friendship is false.

But concerning these things it will be well.—Woman, go thou within, and pray to the gods that in all fulness the desires of my heart may be fulfilled. And ye, my friends,—honour ye these my wishes even as she doth; and bid Teucer, when he comes, have care for me, and good-will towards you withal. For I will go whither I must pass; but do ye what I bid; and ere long, perchance, though now I suffer, ye will hear that I have found peace. [*Exit* AJAX.

CH. I thrill with rapture, I soar on the wings of sudden joy! O Pan, O Pan, appear to us, O Pan, roving o'er the sea, from the craggy ridge of snow-beaten Cyllenè, king who makest dances for the gods, Strophe.

693—705 L divides the vv. thus:—ἔφριξ'— | *lὼ lὼ πὰν πάν* | *ὦ πὰν—κυλ-* | *λανίασ χιονοτύπτου* | *πετραίασ—φάνηθ' ὦ* | *θεῶν—ὅπωσ μοι* | *νύσια—αὐτοδαῆ* | *ξυνὰν lάψεισ.* | *lκαρίων δ' ὑπὲρ πελαγέων* | *μολὼν—* | *ὁ δάλιοσ—* | *ἐμοὶ—εὔφρων.* The division in the antistr. (706—718) corresponds. **693** *ἀνεπτάμαν* L, with most MSS. and Ald.: *ἀνεπτάμην* r, and some MSS. of Suidas s.v. *ἔφριξα*, where, however, the best MS. of Suid. (A) has *ἀνεπτόμην*. Eustathius quotes *ἀνεπτόμην* six times (p. 452. 11, 473. 10, 527. 1, 961. 42, 1419. 44, 1679. 51). *ἀνεπτόμαν* L^2 (=Lb). **695** *ἀλίπλαγκτε*] *ἀλίπλακτε* r: cp. 597. **696** *χιονοκτύπου* r: *χιονοτύπτου* L (others *χιονοτύπου*). **698** *χοροποιὲ ἄναξ* L.

ἔργοισι σωθῶ. The word was thus well-chosen for his aim here.

693—718 A joyous dance-song, *ὑπόρχημα*, which holds the place of the second stasimon. Strophe 693—705 = antistr. 706—718. For the metres see Metrical Analysis.

The effect is to prepare for the catastrophe by a contrast. A joyous ode is introduced with a similar purpose in *O. T.* 1086—1109; *Ant.* 1115—1154; and *Tr.* 633—662.

693 ἔφριξ': for the aor., cp. 536: Ar. *Eq.* 696 *ἤσθην ἀπειλαῖς, ἐγέλασα ψολοκομπίαις*. Aesch. fr. 387 *ἔφριξ' ἔρως δὲ* (*ἔρωτι* Brunck) *τοῦδε μυστικοῦ τέλους*. Here **ἔρωτι** seems to mean *a transport of joy*; it cannot be explained of their yearning for the bright future of which they are dreaming. I do not know any exactly similar use of *ἔρως*. Cp. Statius *Theb.* 1. 493 *laetusque per artus* | *Horror iit*.—**ἀνεπτάμαν**: for the form, see on 282 *προσέπτατο*. Cp. *Ant.* 1307 *ἀνέπταν φόβῳ*: Eur. *Helen.* 632 *γέγηθα, κρατὶ δ' ὀρθίους ἐθείρας* | *ἀνεπτέρωκα*.

694 ff. Pan was a domestic deity to Salaminians, since one of his reputed haunts was the islet of Psyttaleia, lying between Κυνόσουρα, a tongue of land on the E. side of Salamis, and the Peiraeus. Aesch. mentions it (*Pers.* 448 f.): *βαιά, δύσορμος ναυσίν, ἣν ὁ φιλόχορος* | *Πὰν ἐμβατεύει, ποντίας ἀκτῆς ἔπι*.—**ἁλίπλαγκτε**, though separated from *φάνηθ'*, is perhaps best taken with it, since, as merely a general epithet of the god, it would here be less fitting; but then there must be no comma after it. Cp. *Ph.* 760 *δύστηνε..φανείς*: *ib.* 828 *εὐαὲς ἡμῖν ἔλθοις*: (n.): Theocr. 17. 66 *ὄλβιε κῶρε γένοιο*. Nonnus 43. 214 describes Pan as *ἀβάτοισιν ἐν ὕδασι κοῦφος ὀδίτης*.

Κυλλανίας..δειράδος. Mount Cyllenè, in the N.E. of Arcadia, a great isolated peak, was sacred (as his birth-place) to Hermes, the father of Pan,—whose own birth was associated by legend with Cyllenè. But, of the Arcadian hills, the well-wooded Maenalus, in the interior, was more especially beloved of Pan (Verg. *Geo.* 1. 17 *tua si tibi Maenala curae*).—**χιονοκτύπου** (only here): cp. Ar. *Nub.* 270 *Ὀλύμπου κορυφαῖς..χιονοβλήτοισι*: Eur. *Ph.* 206 *ὑπὸ δειράσι νιφοβόλοις* | *Παρνασσοῦ*. Cyllenè attains a height of about 8000 feet.

699 f. θεῶν χοροποί' ἄναξ: the gen.

4 ὅπως μοι Νύσια Κνώσι᾽ ὀρχήματ᾽ αὐτοδαῆ ξυνὼν
ἰάψῃς. 700
5 νῦν γὰρ ἐμοὶ μέλει χορεῦσαι.
6 Ἰκαρίων δ᾽ ὑπὲρ πελαγέων μολὼν ἄναξ Ἀπόλλων ὁ
Δάλιος εὔγνωστος
7 ἐμοὶ ξυνείη διὰ παντὸς εὔφρων. 705

ἀντ. ἔλυσεν αἰνὸν ἄχος ἀπ᾽ ὀμμάτων Ἄρης. ἰὼ ἰώ. νῦν αὖ,
2 νῦν, ὦ Ζεῦ, πάρα λευκὸν εὐάμερον πελάσαι φάος
3 θοᾶν ὠκυάλων νεῶν, ὅτ᾽ Αἴας λαθίπονος πάλιν, 710

699 *κνώσσι᾽* r, and Ald.: *κνώσια δ᾽* L. **700** *ἰάψῃς* r, and Ald.: *ἰάψεισ* L. Bothe conj. *ξυνάψῃς*: Blaydes, *ξὺν ἡμὶν ἅψῃς*. **702** L has *πελαγέων* (not *πελάγεων*), only the accent is written slightly to the left of ε, and not immediately over it. **703** *ἄναξ*] In L a letter has been erased after this word. The next is written thus, *ἀπόλλων*: the ο may have been made from ω, but this is not clear. **704** *εὔγνωστοσ* L, with most MSS., and Ald.: *εὔγνωτοσ* r. **705** *ξυνείη*, Γ: *ξυνείησ* A, with most MSS., and Ald. In L the scribe wrote *ξυνείη*, but a late hand has added *σ*.—*διὰ παντὸς*] *διαπαντὸσ* Ald. In L the letters *απ*

θεῶν seems to be possessive rather than partitive; *i.e.* the precise sense seems to be, 'divine dance-maker *of* the gods,' rather than, 'among the gods, that god who makes dances.' For such a partitive gen., we may, indeed, compare *O. C.* 868 *θεῶν* | *ὁ πάντα λεύσσων Ἥλιος* (unless *θεὸς* should be read there). But here the meaning seems to be that Pan represents the gods in this function. Pan was to rustic *χοροί*, those of nymphs and satyrs, what Apollo *Μουσαγέτης* was to the Olympians; and the province denoted by *χοροποιός* here is thus limited by the context. So Pindar fr. 75 calls Pan *χορευτὰν τελειότατον θεῶν*: and an Attic *σκολιόν* greets him as *ὀρχηστά, βρομίαις ὀπαδὲ νύμφαις*.

Νύσια: such dances as the worshippers of Dionysus—with whom Pan is closely associated through the satyrs—hold in his honour at Nysa. As to the various places so called, see on *Ant.* 1131.

Κνώσια: such dances as the Cretan Corybantes hold at Cnosus in honour of Zeus and Apollo. Both the epithets *Νύσια* and *Κνώσια* denote a character of wild enthusiasm.—Cnosus, the chief city of Crete, was situated in the north of the island, in one of the plains at the foot of Ida. The form *Κνωσός* has older and better authority than *Κνωσσός*. It was there that Daedalus was said to have made the *χορός* (dancing-place) for Ariadnè (*Il.* 18. 590 ff.). Crete was the part of Hellas in which an art of *ὀρχηστική* was first elaborately cultivated; The hyporcheme itself was originally Cretan (schol. on Pind. *P.* 2. 127).

αὐτοδαῆ is best explained, with the schol. in L, *αὐτομαθῆ, ἃ σὺ σαυτὸν ἐδίδαξας*. Pan is the inspired and inspiring *χοροποιός*. The dances will be joyous as those of Nysa or Cnosus, but due to his prompting alone. So the minstrel Phemius says, *αὐτοδίδακτος δ᾽ εἰμί, θεὸς δέ μοι ἐν φρεσὶν οἵμας* | *παντοίας ἐνέφυσεν*, *Od.* 22. 347.

ἰάψῃς (cp. 501) here denotes properly the act of *putting forth* the feet or the arms in lively movement; so that *ἰάπτειν ὀρχήματα* means strictly, 'to dance with lively gestures.' The musician Aristoxenus (*c.* 300 B.C.) mentioned the *Κρητικαὶ ὀρχήσεις* among those which he admired *διὰ τὴν τῶν χειρῶν κίνησιν* (Athen. I. p. 22 B). How *ἰάπτω* could be associated with swift *motion*, appears from the intrans. use in Aesch. *Suppl.* 547 *ἰάπτει δ᾽ Ἀσίδος δι᾽ αἴας* ('rushes').—Pan might possibly be said *ἰάπτειν ὀρχήματα* as '*impelling*' the dance, *i.e.*, 'setting it in movement'; but this seems less probable.

701 χορεῦσαι, aor., because a particular occasion (or act) of dancing is in view: but in *O. T.* 896 *τί δεῖ με χορεύειν*; because the sense is, 'why should sacred dances continue?'

that with me thou mayest move blithely in the measures that none hath taught thee, the measures of Nysa and of Cnosus! For now am I fain to dance. And may Apollo, lord of Delos, come over the Icarian waters to be with me, in presence manifest and spirit ever kind!

The destroying god hath lifted the cloud of dread trouble from our eyes. Joy, joy! Now, once again, now, O Zeus, can the pure brightness of good days come to the swift sea-cleaving ships; since Ajax again forgets his trouble, Antistrophe.

are blotted, and π seems to have replaced another letter (θ?). **706** ἔλυσεν] ἔλυσεν (not ἔλυσε) γὰρ L: but γὰρ has been added above the line by the first corrector, S. (Compare the long γ with the τ of his τὸν in 726, a similar case.) The second ε of ἔλυσεν has also been inserted above the line. ἔλυσε γὰρ is the reading of most MSS., and Ald.; but a few have ἔλυσεν γὰρ. γὰρ was deleted first by Heath, then by Hermann. Elmsley conj. ἔλυσε δ': Purgold, ἔλυσ' ἄρ'. **709** πελάσαι] πελάσαι L. There has been no attempt to correct ᾶ to ά. After ᾶ, ι has been partially erased. That is, the scribe meant πελᾷ, fut. indic. (Aesch. *P.V.* 282 πελῶ: cp. *Ph.* 1150 cr. n., where L has πελᾶτ' made from πελᾶιτ'.) The final αι is in an erasure, perh. from σον.—πάρα MSS. In L a line is drawn through the accent. **710** θοᾶν made in L from θοῶν: θοᾶν Γ, etc.: θοῶν A, etc., and Ald.

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702 f. Ἰκαρίων . . πελαγέων: the island of Icaria, W. of Samos and E. of Myconos, gave its name to the 'Icarian sea': *Il.* 2. 145 πόντου Ἰκαρίοιο. Hor. *C.* 3. 7. 21 *scopulis surdior Icari.* Ov. *Met.* 8. 229 (describing how Icarus, son of Daedalus, was drowned) *Oraque caerulea, patrium clamantia nomen, | Excipiuntur aqua, quae nomen traxit ab illo.*

πελαγέων: the plur. as in *Od.* 5. 335 ἁλὸς ἐν πελάγεσσιν. For the synizesis, cp. 718 νεικέων: *Ph.* 697 ἑλκέων.—For **ὑπὲρ** with gen., cp. *Ant.* 105 Διρκαίων ὑπὲρ ῥεέθρων μολοῦσα.

Ἀπόλλων was, like Pan, a lord of the dance; cp. Pind. fr. 148 ὀρχήσατ' ἀγλαΐας ἀνάσσων, εὐρυφάρετρ' Ἀπόλλων: fr. 116 ὁ Μοισαγέτας με καλεῖ χορεῦσαι. Here, however, the words νῦν γὰρ ἐμοὶ μέλει χορεῦσαι seem to close the reference to dancing. Apollo, who in 187 was invoked as ἀποτρόπαιος, is here invited more especially as the healer,—to crown, by his bright presence, their joy at the recovery of Ajax.—**Δάλιος**: cp. *O. T.* 154 Δάλιε Παιάν (n.).

εὔγνωστος, 'easily recognised,' *i.e.*, in a visible shape, ἐναργής: cp. *Tr.* 11 n.: *Od.* 3. 420 (Athena) ἦ μοι ἐναργὴς ἦλθε. On γνωτός and γνωστός, see *O. T.*, appendix on 361, p. 225. Some editors read **εὔγνωτος**, though the form with σ is here the better attested.—**διὰ παντὸς**, with ref. to time (the regular sense of the phrase in Thuc.; see Classen on 1. 38 § 1).

706 ἔλυσεν . . Ἄρης. Ares, the god of bloodshed and violent death (253 n.), is said to have 'cleared away' the cloud of dread trouble which darkened their eyes, because Ajax has renounced his purpose of suicide. Cp. *Tr.* 654 (Ἄρης) ἐξέλυσ' ἐπίπονον ἀμέραν, 'has cleared away the day of trouble' (n.).—**αἰνὸν ἄχος**: *Il.* 17. 83 Ἕκτορα δ' αἰνὸν ἄχος πύκασε φρένας.—**ἀπ' ὀμμάτων**: Aesch. *Theb.* 228 (θεὸς) κἀκ χαλεπᾶς δύας ὑπερθ' ὀμμάτων | κρημναμενᾶν νεφελᾶν ὀρθοῖ.

709 f. πάρα = πάρεστι: —λευκὸν . . φάος, acc., subject to πελάσαι. Cp. Aesch. *Pers.* 301 καὶ λευκὸν ἦμαρ νυκτὸς ἐκ μελαγχίμου. For **εὐάμερον φάος** cp. 138 λόγος κακόθρους (n.).—**πελάσαι** with gen., as *Ph.* 1327 πελασθεὶς φύλακος: *Tr.* 17 κοίτης ἐμπελασθῆναι.—**θοᾶν** describes the ship as a thing of life (*velox navis*), ὠκυάλων rather as a swift vehicle over the sea (*celeris*): cp. *Od.* 7. 34 νηυσὶ θοῇσι πεποιθότες ὠκείῃσι. For the double epithet, cp. also *Ph.* 516 εὐστόλου ταχείας νεώς.

711 λαθίπονος (*sc.* ἐστί), = λανθάνεται πόνων: the word occurs only here and in *Tr.* 1021 (λαθίπονον δ' ὀδυνᾶν).

θεῶν δ' αὖ πάνθυτα θέσμι' ἐξήνυσ' εὐνομίᾳ σέβων
μεγίστᾳ.
πάνθ' ὁ μέγας χρόνος μαραίνει·
κοὐδὲν ἀναύδατον φατίσαιμ' ἄν, εὐτέ γ' ἐξ ἀέλπτων
Αἴας μετανεγνώσθη
θυμοῦ τ' Ἀτρείδαις μεγάλων τε νεικέων.

ΑΓΓΕΛΟΣ.

ἄνδρες φίλοι, τὸ πρῶτον ἀγγεῖλαι θέλω,
Τεῦκρος πάρεστιν ἄρτι Μυσίων ἀπὸ
κρημνῶν· μέσον δὲ προσμολὼν στρατήγιον
κυδάζεται τοῖς πᾶσιν Ἀργείοις ὁμοῦ.

712 ἐξήνυσ' r, and Brunck: ἐξήνυσεν L, with most MSS., and Ald.: ἐξήνυσε Suidas s.v. πάνθυτα. **713** εὐνομίᾳ σέβων μεγίστᾳ] Hartung writes Εὐνομίαν σέβων μεγίσταν ('die hohe Gesetzlichkeit verehrend'). **714** πάνθ' ὁ μέγας χρόνος μαραίνει τε καὶ φλέγει MSS., Suidas s.v. φλέγει, and Ald. (In L τε has been made from γε: the ει of μαραίνει, and τ, are in a blot, and ε has been written above, having become illegible in the text. Over φλέγει is written ζωπυρεῖ.) Stobaeus *Ecl. Phys.* 1. 9. 24 (p. 234 ed. Heeren) quotes the words πάνθ' ὁ χρόνος | ὁ μέγας μαραίνει (*sic*), without τε καὶ φλέγει. They come immediately after his quotation of vv. 646—649. Brunck omitted τε καὶ φλέγει, as Heath had suggested. Hermann and Lobeck keep them, supposing a lacuna in the strophe (701) after χορεῦσαι.—μέγας] Nauck conj. πολὺς. **715** ἀναύδατον Lobeck (from Hesych. ἀναύδακτον· ἀνεξήγητον); ἀναύ-

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712 f. πάνθυτα θέσμι' ἐξήνυσ'. As Ajax had announced his purpose of 'purging his stains' (655) and 'submitting to the gods' (666 f.), the Chorus assume that he has now duly performed all the rites of καθαρμός and ἱλασμός. By θεῶν πάνθυτα θέσμια is meant, 'the ordinances of the gods, with all the θυσίαι which they enjoin'; since the ablutions of Ajax would be followed (as the Chorus conceive) by sacrifices to the deities whom he had offended, esp. to Athena and Artemis. There is thus a tragic irony in **πάνθυτα**, since a θυσία is indeed about to be offered.—**εὐνομίᾳ**, 'loyalty' to these θέσμια.

714 μαραίνει. Dionys. *Ant.* 2. 3 ὁ πάντα μαραίνων τὰ καλὰ χρόνος. The reading of the MSS., μαραίνει **τε καὶ φλέγει**, clearly bewrays an interpolation. The schol. in L has, τὰ ὑπὸ Αἴαντος διὰ πολλῶν εἰρημένα διὰ βραχέων διεξῆλθεν: vague words which obviously do *not* require us to suppose that the φανέντα κρύπτεται of v. 647, as well as the φύει τ' ἄδηλα, found an echo here. But it is possible that this very scholium may have led a prosaic reader to surmise a loss, and to supply it. (Another possibility is that μαραίνει was corrupted to μαραίνεται, and this to μαραίνει τε, when a defect would be inferred.) Compare the undoubted interpolations in *O. T.* 896 and *Ph.* 1407.

715 ἀναύδατον is not here 'unutterably dreadful' (as in Eur. *Ion* 782), but 'not to be spoken of,' in the sense, 'not to be affirmed as possible': cp. *Ant.* 388 βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον. Thus ἀνέλπιστον (schol.) gives the meaning correctly.

716 ἐξ ἀέλπτων: Aesch. *Suppl.* 357 ἐξ ἀέλπτων κἀπρομηθήτων.

717 μετανεγνώσθη is prob. passive; 'has been converted from his anger.' I cannot find an example of ἐγνώσθην (simple or compound) in any but a pass. sense. ἀνεγνώσθην is regularly pass. in Herod.; *e.g.* 4. 154 ἀναγνωσθεὶς ὑπὸ τῆς γυναικός (cp. 6. 50; 7. 7, etc.). The schol. in L took the word to be pass.; he explains it by μετεπείσθη (as Hesychius does), and μετεβλήθη. The other view —that μετανεγνώσθη is midd. in sense—appears in the glosses μετέγνω and μεταβεβούλευται: but no proof is brought. If it be passive, however, it does not mean

and hath turned to perform the law of the gods with all due rites, in perfectness of loyal worship.

The strong years make all things fade: nor would I say that aught was too strange for belief, when thus, beyond our hopes, Ajax hath been led to repent of his wrath against the Atreidae, and his dread feuds.

Enter Messenger *from the Greek camp.*

ΜΕ. Friends, I first would tell you this—Teucer is but now returned from the Mysian heights; he hath come to the generals' quarters in mid camp, and is being reviled by all the Greeks at once.

δητον MSS., Suidas s.v. *ἄναυδος*, and Ald.: and so Lobeck in his second ed.—*φατίσαιμ'* Lobeck: *φατίξαιμ'* L (*ξ* made from *ζ*), with most MSS., Suidas s.v. *ἄναυδος*, and Ald.: *φατίζαιμ'* r. **716** *εὖτέ γ' ἐξ*] *εὖτ' ἐξ* Γ, etc., and Suidas s.v. *μετανεγνώσθη*. **717** *μετανεγνώσθη* L, with most MSS., and Suidas s.v.: *μετανεγνώθη* Wecklein (Hesych. *μετανεγνώθη· μεταπείσθη*): *μετεγνώσθη* r, and Ald.: so Brunck. **718** *θυμοῦ τ'* Hermann: *θυμὸν* (without *τ'*) L, with most MSS., Suidas s.v. *μετανεγνώσθη*, and Ald.; *θυμόν τ'* A: *θυμῶν* Γ (as a *v.l.*), and Triclinius. **719** *φίλοι, τὸ πρῶτον*] Musgrave conj. *φίλον τὸ πρῶτον*: Dobree, *φίλοισι πρῶτον*: Blaydes writes *φίλοι, πρῶτον τόδ'.—τὸ πρῶτον* L: *τοπρῶτον* r, and Ald. **721** *προσμολὼν*] *ὼ* made in L from *ὦ*.

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that the Chorus suppose Ajax to have been converted by themselves or Tecmessa: the cause is left indefinite.—The form **μετανεγνώθη** is preferred by Wecklein: Hesychius is, however, our only witness for it.

718 θυμοῦ τ'. θυμῶν (cr. n.) is indeed nearer to the *θυμὸν* of the MSS., since Sophocles would write it ΘΥΜΟΝ: but, though the plur. *θυμοί* is common enough in prose (as = 'fits of passion'), it never occurs in Tragedy. The gen. depends on *μετανεγνώσθη* as a verb of 'desisting' or 'withdrawing' from (cp. *μεταστῆναί τινος*). The dat. **Ἀτρείδαις** depends on *μετανεγνώσθη θυμοῦ* as implying *κατηλλάχθη* or *ξυνέγνω*. Cp. 774: *Il.* 1. 283 Ἀχιλλῆι *μεθέμεν χόλον*: *Od.* 21. 377 *μέθιεν χαλεποῖο χόλοιο* | Τηλεμάχῳ.—**νεικέων**: for the synizesis, cp. 702 *πελαγέων*.

719—865 The third *ἐπεισόδιον* consists of two scenes. (1) 719—814. The messenger from Teucer excites the fears of the Chorus and Tecmessa. (2) 815—865. The soliloquy of Ajax, and his death.

719 τὸ πρῶτον, adv., in the first place. The omission of *ὅτι* after *ἀγγεῖλαι* marks the speaker's eager haste: cp. *O. T.* 1234 f. *ὁ μὲν τάχιστος τῶν λόγων εἰπεῖν τε καὶ* | *μαθεῖν, τέθνηκε θεῖον Ἰοκάστης κάρα*. For **τὸ πρῶτον**, compare also *Ant.* 238, *Tr.* 232: Ar. *Eq.* 642 *λόγους ἀγαθοὺς φέρων* | *εὐαγγελίσασθαι πρῶτον ὑμῖν βούλομαι*.

720 f. Μυσίων . . κρημνῶν. The eastern boundary of the ancient Mysia, dividing it from Bithynia and Phrygia, is formed by the range of Olympus, which attains a height of about 8500 ft. The *κρημνοί* meant here are the lower spurs of Olympus, in the region of Ida. Teucer had gone on a foray (343 n.) to some of the upland towns or villages of the enemy.

στρατήγιον, the *κλισία* of Agamemnon. So in *Il.* 7. 382 an agora is held *νηὶ πάρα πρυμνῇ Ἀγαμέμνονος*. He was stationed near Odysseus, whose post, at the middle point of the naval camp (*Il.* 11. 6), is mentioned as being near the place of assembly, judgment, and sacrifice; *ἵνα σφ' ἀγορή τε θέμις τε* | *ἦην, τῇ δὴ καί σφι θεῶν ἐτετεύχατο βωμοί* (*Il.* 11. 807 f.). Hence **μέσον** here. The chiefs of the army had now met in front of these headquarters to hold a *βουλή* on the deed of Ajax; while the *λαοί* were gathered in *ἀγορά* around them. In Attic prose *στρατήγιον* means the council-chamber of the ten *στρατηγοί* (Aeschin. or. 2 § 85: or. 3. § 146).

722 κυδάζεται. The word from which this verb comes is written *κῦδος* by the schol. in L here (*ἀρσενικῶς δὲ ὁ κῦδος*

στείχοντα γὰρ πρόσωθεν αὐτὸν ἐν κύκλῳ
μαθόντες ἀμφέστησαν, εἶτ' ὀνείδεσιν
ἤρασσον ἔνθεν κἄνθεν οὔτις ἔσθ' ὃς οὔ,
τὸν τοῦ μανέντος κἀπιβουλευτοῦ στρατοῦ
ξύναιμον ἀποκαλοῦντες, ὡς οὐκ ἀρκέσοι
τὸ μὴ οὐ πέτροισι πᾶς καταξανθεὶς θανεῖν.
ὥστ' εἰς τοσοῦτον ἦλθον ὥστε καὶ χεροῖν
κολεῶν ἐρυστὰ διεπεραιώθη ξίφη.
λήγει δ' ἔρις δραμοῦσα τοῦ προσωτάτω
ἀνδρῶν γερόντων ἐν ξυναλλαγῇ λόγου.
ἀλλ' ἡμὶν Αἴας ποῦ 'στιν, ὡς φράσω τάδε;
τοῖς κυρίοις γὰρ πάντα χρὴ δηλοῦν λόγον.
ΧΟ. οὐκ ἔνδον, ἀλλὰ φροῦδος ἀρτίως, νέας
βουλὰς νέοισιν ἐγκαταζεύξας τρόποις.

726 *τὸν*] added in L, above the line, by S: cp. 706 cr. n.—*στρατοῦ* MSS., Suidas s.v. *οὔτις*, and Ald.: *στρατῷ* Schaefer, Hartung, Dindorf. **727** *ὡς*] *ὥστ'* r. Blaydes writes *ὥς τ'*, with Musgrave.—*ἀρκέσοι*] *ἀρκέσει* r (from Triclinius), and Brunck. **729** *ὥστ'*] Thiersch conj. *ἔστ'*, which Nauck adopts: Bothe, *οἱ δ'*: Meineke, *κᾆτ'*: Hartung writes *ἕως* (as a monosyllable).

ἐπὶ τῆς ὕβρεως), and by the schol. on Apoll. Rhod. 1. 1337 *κύδος ἀρσενικῶς ἡ λοιδορία παρὰ Συρακουσίοις*. The schol. in L illustrates the verb by two quotations: (1) from the *Ἄμυκος* of Epicharmus: *Ἄμυκε μὴ κύδαζέ μοι τὸν πρεσβύτερον ἀδελφόν*: (2) from the *Iphigeneia* of Aeschylus: *οὔ τοι γυναιξὶ κυδάζεσθαι· τί γάρ;*—where Elmsley inserts *δεῖ*, and Blomfield *χρή*, after *γυναιξί*. The verb having *ῠ*, the noun must have been *ὁ κύδος* (*ῠ*).—For the dat. of the agency, **Ἀργείοις**, cp. 539.

723 f. στείχοντα κ.τ.λ. They saw him coming while he was still far off; when he drew nearer, they gathered round him in a threatening crowd; and now, having arrived at the *στρατήγιον*, he is being reviled by them. Notwithstanding the position of **ἐν κύκλῳ**, the poet may have meant **πρόσωθεν** to go with **μαθόντες**, which certainly suits the sense better than to take it with *στείχοντα*. The order of words, though somewhat awkward, is not bolder than that in *Ant.* 944 f. *ἔτλα καὶ Δανάας οὐράνιον φῶς | ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς*. Cp. also *El.* 1349 f., *Ph.* 598, 1163.

725 ἤρασσον, as in *Ph.* 374 *χολωθεὶς εὐθὺς ἤρασσον κακοῖς | τοῖς πᾶσιν*. Cp. 1244: Aesch. *Theb.* 382 *θείνει δ' ὀνείδει μάντιν*. Ar. *Nub.* 1373 *εὐθὺς ἐξαράττω | πολλοῖς κακοῖς κᾀσχροῖσι.*—**ἔνθεν κἄνθεν**: cp. Verg. *Aen.* 4. 447 *adsiduis hinc atque hinc vocibus heros | Tunditur.*—**οὔτις ἔσθ' ὃς οὔ**: cp. *O. T.* 372 *ἃ σοὶ | οὐδεὶς ὃς οὐχὶ τῶνδ' ὀνειδιεῖ τάχα*.

726 ff. τὸν τοῦ μανέντος κ.τ.λ.: the art. *τὸν* marks a quotation of the phrase which they used: 'calling him "that kinsman of the maniac",' etc. Cp. Xen. *Anab.* 6. 6. 7 *ἐπιχειροῦσι βάλλειν τὸν Δέξιππον, ἀνακαλοῦντες τὸν προδότην*.—**κἀπιβουλευτοῦ στρατοῦ**. The MSS. agree in **στρατοῦ**, which is correct; as one could say *ἀνταγωνιστής τινος*. The dat. **στρατῷ** would also be tenable (cp. *Tr.* 668 *τῶν σῶν Ἡρακλεῖ δωρημάτων* n.), and is strongly recommended by euphony. But euphony is not a sure guide in such cases (cp. *Ph.* 1354 n.).—**ἀποκαλοῦντες**, in a bad sense, as usu.: Dem. or. 19 § 305 *ἀλάστορα τὸν Φίλιππον ἀποκαλῶν*. The good sense is rare in Attic of this age; Xen. *De re equestri* 10. 17 *τὸν ἵππον τοιοῦτον ἀποκαλοῦσιν ἐλευθέριον*: but may have been less rare later (cp. Arist. *Eth. N.* 2. 9: Plut. *Mor.* 776 E).

ὡς οὐκ ἀρκέσοι τὸ μὴ οὐ.. θανεῖν: that he should not avail to save himself from

They knew him from afar as he drew near,—gathered around him,—and then assailed him with taunts from this side and from that, every man of them,—calling him 'that kinsman of the maniac, of the plotter against the host,'—saying that he should not save himself from being mangled to death by stoning. And so they had come to this, that swords plucked from sheaths were drawn in men's hands; then the strife, when it had run well-nigh to the furthest, was allayed by the soothing words of elders. But where shall I find Ajax, to tell him this? He whom most it touches must hear all the tale.

CH. He is not within; he hath gone forth but now; for he hath yoked a new purpose to his new mood.

730 κολεῶν] κουλεῶν r.—διεπεραιώθη] The scribe of L wrote διεπαιρεώθη (transposing ε and αι): S has corrected ε to αι, but the αι after π has been allowed to remain: a later hand has placed dots over it. **733** πού στιν L, with the mark of aphaeresis (') just over π, not in front of σ: a curious error, suggestive of mechanical copying. **735 f.** Nauck, objecting to ἐγκαταζεύξας, would write, *οὐκ ἔνδον ἀνήρ, ἀλλὰ φροῦδος ἀρτίως, | βουλὰς νέας νέοισιν ἁρμόσας τρόποις.*

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dying: schol. *ὡς οὐκ ἀρκέσοι ἑαυτῷ τὸ μὴ λιθόλευστος γενέσθαι.* Cp. Aesch. *P. V.* 918 *οὐδὲν γὰρ αὐτῷ ταὐτ' ἐπαρκέσει τὸ μὴ οὐ | πεσεῖν ἀτίμως.* For the fut. optat., cp. 313.—**καταξανθεὶς**, carded (like wool), torn to shreds; Eur. imitates this (*Suppl.* 503) *πέτροις καταξανθέντες ὀστέων ῥαφάς.* Cp. Ar. *Ach.* 319 *τί φειδόμεσθα τῶν λίθων, ὦ δημόται, | μὴ οὐ καταξαίνειν τὸν ἄνδρα τοῦτον εἰς φοινικίδα;*

729 f. **ὥστ'** ('and so') has been suspected on account of the second **ὥστε**: but the latter, going with **τοσοῦτον**, does not offend the ear, since its sense is different and subordinate; cp. *Ant.* 735 *ὁρᾷς τόδ' ὡς εἴρηκας ὡς ἄγαν νέος; Tr.* 1241 *τάχ', ὡς ἔοικας, ὡς νοσεῖς φράσεις.* So in Xen. *Anab.* 2. 2. 17 *κραυγὴν.. ἐποίουν,..ὥστε καὶ τοὺς πολεμίους ἀκούειν· ὥστε οἱ μὲν ἐγγυτάτω.. ἔφυγον*: where the first *ὥστε* = 'so that,' while the second = 'and so.'

κολεῶν..ξίφη. The swords **διεπεραιώθη κολεῶν**, were drawn through (and out of) the scabbards, **ἐρυστά**, by a sharp, quick pull,—*i.e.* with angry haste.—Not, 'swords plucked from the sheaths were *crossed*': as if Teucer actually crossed swords with one or more of his assailants. The whole scene has been suggested by that in the first book of the *Iliad*, as the schol. in L saw:—*ἐκ τῆς Ἀχιλλέως δὲ πρὸς Ἀγαμέμνονα ἀρχῆς* (read *ὀργῆς*) *παραγέγραπται.* There, Achilles was drawing his sword—*ἕλκετο δ' ἐκ κολεοῖο μέγα ξίφος*—when Athena came to him (*Il.* 1. 194): *ἄψ δ' ἐς κουλεὸν ὦσε μέγα ξίφος* (*ib.* 220).—Some of the later MSS. here have **κουλεῶν**, which was a current form in late Greek (Eustathius p. 1604. 58 *τὸ κολεὸν κοινότερον κουλεὸν λέγεται*).

731 f. **δραμοῦσα τοῦ προσωτάτω**: for the partitive gen., cp. Xen. *Anab.* 1. 3. 1 *οὐκ ἔφασαν ἰέναι τοῦ πρόσω*: Ar. *Ran.* 174 *ὑπάγεθ' ὑμεῖς τῆς ὁδοῦ.*—**ἐν ξυναλλαγῇ λόγου..γερόντων**, by means of the conciliatory words of elders: for the double gen., cp. 308 f.: for **ἐν**, denoting the instrument, *Ph.* 60 *ἐν λιταῖς στείλαντες*, *ib.* 1393 *ἐν λόγοις | πείσειν.*

733 f. **ἡμῖν**, ethic dat.: *O. C.* 81 *ἦ βέβηκεν ἡμῖν ὁ ξένος;*—**τοῖς κυρίοις**, *i.e.*, Ajax himself, who is the *κύριος* or 'principal person' in this matter, as being most nearly concerned in it. For the poet. plur., cp. Aesch. *Ch.* 688 (Orestes to Clytaemnestra) *εἰ δὲ τυγχάνω | τοῖς κυρίοισι καὶ προσήκουσιν λέγων | οὐκ οἶδα.*

735 f. **νέας βουλὰς**, his new 'counsels,' in respect of his supposed resolve to propitiate gods and men; **νέοισιν..τρόποις**, the new 'dispositions,' the character of greater gentleness and docility, which the resolve implies. **ἐγκαταζεύξας**: he has 'harnessed' the new resolve, as it were, to the new character,—brought it under the yoke of his chastened will. The word conveys more than the idea of 'adapting' (Pindar's *ἔργμασιν νικαφόροις ἐγκώμιον ζεῦξαι μέλος*, *N.* 1. 7). It further implies self-conquest.

ΑΓ. ἰοὺ ἰού.
βραδεῖαν ἡμᾶς ἆρ' ὁ τήνδε τὴν ὁδὸν
πέμπων ἔπεμψεν, ἢ 'φάνην ἐγὼ βραδύς.
ΧΟ. τί δ' ἐστὶ χρείας τῆσδ' ὑπεσπανισμένον;
ΑΓ. τὸν ἄνδρ' ἀπηύδα Τεῦκρος ἔνδοθεν στέγης
μὴ 'ξω παρήκειν, πρὶν παρὼν αὐτὸς τύχῃ.
ΧΟ. ἀλλ' οἴχεταί τοι, πρὸς τὸ κέρδιστον τραπεὶς
γνώμης, θεοῖσιν ὡς καταλλαχθῇ χόλου.
ΑΓ. ταῦτ' ἐστὶ τἄπη μωρίας πολλῆς πλέα,
εἴπερ τι Κάλχας εὖ φρονῶν μαντεύεται.
ΧΟ. ποῖον; τί δ' εἰδὼς τοῦδε πράγματος *πάρει;
ΑΓ. τοσοῦτον οἶδα καὶ παρὼν ἐτύγχανον.
ἐκ γὰρ συνέδρου καὶ τυραννικοῦ κύκλου
Κάλχας μεταστὰς οἷος Ἀτρειδῶν δίχα
εἰς χεῖρα Τεύκρου δεξιὰν φιλοφρόνως
θεὶς εἶπε κἀπέσκηψε παντοίᾳ τέχνῃ

737 ἰοὺ ἰού T (Triclinius), and Turnebus: ἰοὺ ἰοὺ ἰού L, with most MSS., and Ald. **738** βραδεῖαν] F. W. Schmidt conj. ἀχρεῖον: Nauck and Blaydes, μάταιον. **740** ἐστὶ L: ἔστι Ald. **741** ἀπηύδα made in L from ἀπηῦδα. **742** τύχῃ L, A, with most MSS., and Ald.: τύχοι Γ, and as a *v.l.* (superscript) Mosq. b, Lips. b. **743** κέρδιστον L, with most MSS., and Ald.: κέρδιον Pal., and so Nauck and

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737 ff. **ἰοὺ ἰού**, a cry of despair. In *O. T.* 1071, 1182, *Tr.* 1143, and *Ph.* 38, *ἰοὺ ἰού* stands within the trimeter.—**βραδεῖαν**, predicate. 'Either Teucer was too late in sending me, or I have been too long upon the road,'—though he had come, of course, with all speed. **ἡμᾶς.. πέμπων ὁδόν**: for the cogn. acc., cp. *El.* 1163 *πεμφθεὶς κελεύθους*. With *πέμπω*, the second acc. usu. denotes the place *to which* (*O. T.* 761 *ἀγρούς σφε πέμψαι*).—**'φάνην**: cp. 308 *'θώϊξεν*: 557 *'τράφης*.

740 χρείας τῆσδ', 'this urgent matter' (as they infer it to be from the speaker's distress). So *χρεία* sometimes='a request': *O. T.* 1435 *καὶ τοῦ με χρείας ὧδε λιπαρεῖς τυχεῖν;*—**ὑπεσπανισμένον**, 'scanted,' *i.e.*, 'imperfectly done.' With Aesch. this partic. means 'scanted of' a thing, 'insufficiently provided' with it: *e.g.* *βορᾶς* (*Pers.* 490), *φόνου* (*Ch.* 577). Cp. Shakesp. *Othello* I. 3. 267 *You think | I will your serious and great business scant* (*i.e.* 'neglect').

741 f. **ἀπηύδα**: cp. *O. T.* 236 *ἀπαυδῶ.. | μήτ' εἰσδέχεσθαι κ.τ.λ.*: Xen. *Cyr.* I. 4. 14 *ἀπηγόρευε μηδένα βάλλειν*.—**παρήκειν**. When verbs of motion compounded with *παρά* mean to 'go *forward*,' that sense comes through the notion of going into the presence of others (*παρά τινα*): so *οἱ παριόντες* are those who come forward to address the ecclesia. Teucer was anxious that Ajax should not go forth into public (*ἔξω παρήκειν*). In *O. T.* 1241, *Tr.* 900, and *El.* 1337, as often elsewhere, *παρελθεῖν* is said of *entering* a house.

τύχῃ represents the 'vivid construction,' by which the subjunct. of the 'direct discourse' can be retained, though the principal verb is in a secondary tense: Thuc. I. 45 § 3 *προεῖπον.. μὴ ναυμαχεῖν.. ἢν μὴ.. πλέωσι* (instead of *εἰ μὴ πλέοιεν*). For *πρίν* and subjunct., without *ἄν*, cp. 965. **τύχοι** would mark more clearly that he is merely repeating what Teucer said: but the weight of MS. authority is on the side of *τύχῃ*.

743 f. **οἴχεται**, an unconsciously ominous word.——**τὸ κέρδιστον**, *i.e.* the

ΜΕ. Alas! Alas! Too late, then, was he who sent me on this errand,—or I have proved a laggard.

ΧΟ. And what urgent business hath been scanted here?

ΜΕ. Teucer enjoined that the man should not go forth from the house, until he himself should come.

ΧΟ. Well, he is gone, I tell thee,—intent on the purpose that is best for him,—to make his peace with the gods.

ΜΕ. These are the words of wild folly, if there is wisdom in the prophecy of Calchas.

ΧΟ. What doth he prophesy? And what knowledge of this matter dost thou bring?

ΜΕ. Thus much I know,—for I was present. Leaving the circle of chiefs who sat in council, Calchas drew apart from the Atreidae: then he put his right hand with all kindness in the hand of Teucer, and straitly charged him that, by all means in his power,

Wecklein. **747** *πάρει* Schneidewin (first in *Philol.* 4. 466, 1849: Reiske had long before conjectured *τί δεδιὼς .. πάρει;*). *πέρι* MSS. **748** *οἶδα· καὶ*] Blaydes writes *οἶδ' ἐπεί*. **752** *κἀπέσκηψεν* L, with two dots over *ν*, which a later hand has scored out.

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most advantageous course which he could possibly take. Cp. *Ant.* 1113 *δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους | ἄριστον ἢ σῴζοντα τὸν βίον τελεῖν*. There is no more reason for desiring **τὸ κέρδιον** here than *ἄμεινον* there. For *τὸ κέρδιστον .. γνώμης*, cp. Thuc. 1. 90 § 2 *τὸ .. βουλόμενον καὶ ὕποπτον τῆς γνώμης*.

θεοῖσιν .. χόλου: cp. 717 f.

746 εὖ φρονῶν, 'with intelligence' (cp. 1252): not 'with good will,' as in *Il.* 1. 73 (Calchas) *ἐὺ φρονέων ἀγορήσατο*.

747 πάρει, as a correction of **πέρι**, is irresistibly commended by the answer, *τοσοῦτον οἶδα*. Moreover, the question, 'what does Calchas know of this matter?' is strange in reference to the inspired seer, *ὃς ἤδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα* (*Il.* 1. 70).

748 τοσοῦτον. Schol. *ἀντὶ μέχρι τούτου*: meaning that the word goes not only with **οἶδα**, but also adverbially with **παρών**: 'thus much I know, and thus far was I an eye-witness.' Rather the clause **καὶ παρὼν ἐτύγχανον** is independent of *τοσοῦτον οἶδα*, as an independent sentence is often subjoined to a relative clause: see on *O. C.* 424 *ἧς νῦν ἔχονται κἀπαναίρονται δόρυ*. It is equiv. to a participial phrase giving the ground for *οἶδα*, such as *αὐτὸς ἰδών*: cp. *Ant.* 1192 *παρὼν ἐρῶ*.

749 συνέδρου καὶ τυρ. κύκλου, = *κύκλου τῶν συνεδρευόντων βασιλέων*: cp. *Il.* 18. 503 *οἱ δὲ γέροντες | εἵατ' ἐπὶ ξεστοῖσι λίθοις ἱερῷ ἐνὶ κύκλῳ* (of judges). The Homeric *βουλή* consists, not of all the chiefs, but of a select number, specially summoned: cp. *Il.* 10. 195 *Ἀργείων βασιλῆες, ὅσοι κεκλήατο βουλήν*. In *Il.* 10. 108 ff. the number indicated is about nine.

750 Calchas is present at this council, as he is at that in the first book of the *Iliad* (*Il.* 1. 69). He knew by inspiration that, if Ajax could be kept in his tent for that one day, all would be well. Leaving the circle of the chiefs, he went to Teucer, who was awaiting the result in the neighbourhood. They sat down apart (cp. 780). The messenger was near them, and heard what Calchas said to Teucer.—**οἷος Ἀτρειδῶν δίχα**: cp. 464 n.

751 φιλοφρόνως: for the *ō* before *φρ*, cp. *Ant.* 1104 *τοὺς κακόφρονας*: *ib.* 336 *περιβρυχίοισιν* (n.).

752 παντοίᾳ τέχνῃ: Her. 1. 112 *ἐχρήιζε μηδεμιῇ τέχνῃ ἐκθεῖναί μιν*. Xen. *Anab.* 4. 5. 16 *ἐδεῖτο αὐτῶν πάσῃ τέχνῃ καὶ μηχανῇ μὴ ἀπολείπεσθαι*.

εἶρξαι κατ᾽ ἦμαρ τοὐμφανὲς τὸ νῦν τόδε
Αἴανθ᾽ ὑπὸ σκηναῖσι μηδ᾽ ἀφέντ᾽ ἐᾶν,
εἰ ζῶντ᾽ ἐκεῖνον εἰσιδεῖν θέλοι ποτέ.
ἐλᾷ γὰρ αὐτὸν τῇδε θἡμέρᾳ μόνῃ
δίας Ἀθάνας μῆνις, ὡς ἔφη λέγων.
τὰ γὰρ περισσὰ κἀνόνητα σάματα
πίπτειν βαρείαις πρὸς θεῶν δυσπραξίαις
ἔφασχ᾽ ὁ μάντις, ὅστις ἀνθρώπου φύσιν
βλαστὼν ἔπειτα μὴ κατ᾽ ἄνθρωπον φρονῇ.
κεῖνος δ᾽ ἀπ᾽ οἴκων εὐθὺς ἐξορμώμενος
ἄνους καλῶς λέγοντος ηὑρέθη πατρός.
ὁ μὲν γὰρ αὐτὸν ἐννέπει· τέκνον, δορὶ
βούλου κρατεῖν μέν, σὺν θεῷ δ᾽ ἀεὶ κρατεῖν.
ὁ δ᾽ ὑψικόμπως κἀφρόνως ἠμείψατο·

753 εἶρξαι L, and Ald.: and so the word has generally been written here. Cp. 795. εἴρξαι Hermann and Lobeck. **755** θέλοι] θέλει r.—ποτέ] Wecklein writes πέρα. Mekler conj. βούλοιτ᾽ ἔτι. **756** τῇδε θἡμέρᾳ] τῆιδεθ᾽ ἡμέρα L: τῇδέθ᾽ ἡμέραι r: τῇδε θ᾽ ἡμέρᾳ Ald. Cp. 778, 1362: *O.T.* 1283. Erfurdt writes τῇδ᾽ ἐν ἡμέρᾳ (once approved by Lobeck, who, however, in his 2nd ed. gives τῇδε θἡμέρᾳ). Bothe and Schaefer, τῇδ᾽ ἔθ᾽ ἡμέρᾳ. **757** ὡς] ὥς r, and Ald. (with a colon after μῆνις). **758** κἀνόνητα MSS., and Ald. This reading is given also by Didymus of Alexandria (4th cent. A.D.) περὶ Τριάδος 3. 6, p. 358 (quoted by Lobeck), Stobaeus *Flor.* 22. 21

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753 εἶρξαι. The primitive sense of the root (*ϝεργ*) was to 'press': whence come both the meanings of this verb, 'to shut out,' and 'to shut in.' Acc. to Eustathius (p. 1387. 3) the Attic form was εἴργω as = κωλύω ('shut out' or 'hinder'), but εἴργω as = ἐγκλείω. Curtius (*Etym.* § 142) thinks that this distinction was of comparatively late origin. Our MSS. consistently give εἰρκτή, εἰργμός, 'a prison.' Andoc. or. 4 § 27 has εἰργνύων ('imprisoning'): Plat. *Tim.* p. 45 E καθείργνυσι (indeed, the forms from ειργνυ are always aspirated). But in regard to the other forms the evidence of MSS. is often conflicting, and the practice of editors has varied. In Thuc., Bekker always writes εἴργω: Classen and Stahl, always εἴργω, even (*e.g.*) in 8. 74 § 3 εἴρξειν and 4. 47 § 3 κατεῖρξαν, where the ref. is to imprisonment; though in the latter place the MSS. seem to agree on καθεῖρξαν. On the other hand in Eur. *Bacch.* 443 the best editions give εἶρξαι. It may be noted that Lobeck could find no instance of ἀφείργειν earlier than Aelian (*Hist. An.* 12. 21 ἀφειργμένη): as to ἄφερκτος in Aesch. *Ch.* 446, he justifies it as meaning, 'shut in (apart),' not 'shut off.' Recent editors are generally agreed in writing εἴρξαι here, and εἴργειν in 795. This is justifiable in any case, the sense being 'to *restrain*,' rather than definitely 'to *shut in*.'

ἦμαρ τοὐμφανὲς τὸ νῦν τόδε: the cumulative phrase marks the seer's anxiety to impress the fact upon his hearer; it is like the precise fulness of 741 f., ἔνδοθεν στέγης | μὴ 'ξω παρήκειν.

754 ὑπὸ σκηναῖσι = σκηνῆς ὕπαυλον (796).—**μηδ᾽ ἀφέντ᾽ ἐᾶν**: not to release him (ἀφέντα), and leave him to himself.

755 ἐκεῖνον, where we might have looked for the less emphatic αὐτόν, since **Αἴαντα** has so lately preceded; an Attic idiom: cp. Andoc. or. 1 § 60 ἐλέγξαι Διοκλείδην ψευσάμενον, καὶ τιμωρήσασθαι ἐκεῖνον.—**ποτέ** has been suspected, but needlessly; it refers to μηδ᾽ ἀφέντ᾽ ἐᾶν: if Ajax were let out, Teucer would *nevermore* see him alive.

756 ἐλᾷ: cp. 504.—**τῇδε θἡμέρᾳ.** The fact that Aristophanes uses this crasis (*Av.* 1071, *Thesm.* 76) proves that

he should keep Ajax within the house for this day that now is shining on us, and suffer him not to go abroad,—if he wished ever to behold him alive. This day alone will the wrath of divine Athena vex him ;—so ran the warning.

'Yea,' said the seer, 'lives that have waxed too proud, and avail for good no more, are struck down by heavy misfortunes from the gods, as often as one born to man's estate forgets it in thoughts too high for man. But Ajax, even at his first going forth from home, was found foolish, when his sire spake well. His father said unto him: "My son, seek victory in arms, but seek it ever with the help of heaven." Then haughtily and foolishly he answered:

and *Ecl. Phys.* 1. 4. 20 (ed. Heeren), and Eustath. p. 415. 13. For *κάνόητα* the only authority cited is that of Suidas s.v. *τὰ γὰρ*: but there Bernhardy (vol. II. p. 1012) gives *κάνόνητα* (the best MS., A, having *καννόνητα*). Here most edd. now read *κάνόητα*. —*σώματα*] Morstadt conj. *γνώματα*: Nauck writes *λήματα*. **759** *δυσπραξίαις*] *δυσπραγίαις* Stobaeus in *Flor.* 22. 21, but *δυσπραξίαις* in *Ecl. Phys.* 1. 4. 20. **761** *βλαστὼν*] *ὼ* made in L from *ῶ*: *βλαστῶν* r.—*φρονῆι* L: but a later hand has sought to make *η* into *ᾳ* (*ει*): *φρονεῖ* A, etc., and Ald. **764** *δορὶ*] *δόρει* Dindorf.

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it was familiar to Athenian ears. There is no good reason for excluding it from Tragedy, when *οἶμ'* is allowed in tragic verse on the ground that Comedy proves it to have been common.

757 ὡς ἔφη λέγων, lit., as he said in the course of his statement, *i.e.*, 'as he went on to say.' So Her. 3. 156 (Zopyrus) '*νῦν τε*,' *ἔφη λέγων*, '*ἐγὼ ὑμῖν..ἥκω μέγιστον ἀγαθόν*' ('he went on to say'—in continuation of his story. So too in Her. 5. 36. Cp. Dem. or. 18 § 51 *καὶ νῦν εἰπέ που λέγων*, '*ὁ τὴν Ἀλεξάνδρου ξενίαν ὀνειδίζων ἐμοί*' ('he has said in some discourse or other').

758 τὰ γὰρ περισσὰ κ.τ.λ. To judge the text aright here, we must remember that these are the words of the *μάντις*, who speaks as the prophet of the gods. **περισσὰ κάνόητα σώματα** are mortals whose over-great strength and success have made them wax too proud, so that they no longer serve the gods with due piety. Such mortals are *ἀνόητοι*,—their lives can yield no worthy fruit. Compare the words of warning addressed to Xerxes (Her. 7. 10): *ὁρᾷς τὰ ὑπερέχοντα ζῷα ὡς κεραυνοῖ ὁ θεὸς οὐδὲ ἐᾷ φαντάζεσθαι..φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν.* See also v. 1077, *κἂν τις σῶμα γεννήσῃ μέγα κ.τ.λ.*: and Athena's phrase in 129, *μηδ' ὄγκον ἄρῃ μηδέν'*.

It is not without reason, then, that the reading **κάνόητα** is supported by the general consensus of ancient testimony. **κάνόητα** is adopted by several recent editors, because the *folly* of Ajax is elsewhere recognised (763 *ἄνους*, 766 *ἀφρόνως*), whereas he could not, they think, be called *ἀνόητος*. But that depends on the point of view. In the sight of the gods, the greatest warrior would be *ἀνόητος*, if he ceased *κατ' ἄνθρωπον φρονεῖν*. Observe, too, that the word **σώματα** confirms *ἀνόητα*: the idea is that of greatness which, swollen beyond the human limit, has ceased to fulfil the proper function of mankind. Such *σώματα* are *ἀνόητα because περισσά*.

760 f. ὅστις, referring to *σώματα*: cp. *El.* 1505 *τοῖς πᾶσιν δίκην, | ὅστις κ.τ.λ.* (n.).—**φύσιν βλαστών**: *Tr.* 1062 *θῆλυς κοὐκ ἀνδρὸς φύσιν.*—**φρονῇ** has the authority of the first hand in L, though here there is little to choose between indic. and subjunct.: cp. *O. T.* 1231 *αἳ φανῶσ'*: *O. C.* 395 *ὃς νέος πέσῃ*: Eur. *Ion* 855 *δοῦλος ὅστις ἐσθλὸς ᾖ.*

762 f. κεῖνος δ'. All this, down to v. 779, is still what Calchas said, as v. 780 shows.—**καλῶς λέγοντος**: gen. absol.

764 αὐτὸν ἐννέπει: *Il.* 12. 210 *δὴ τότε Πουλυδάμας θρασὺν Ἕκτορα εἶπε παραστάς*: *O. C.* 991 *ἐν γάρ μ' ἁμεῖψαι μοῦνον*: *Ph.* 1065 *μή μ' ἀντιφώνει μηδέν.*

765 σὺν θεῷ, with the help of the gods (generally): cp. 383 (n.).

πάτερ, θεοῖς μὲν κἂν ὁ μηδὲν ὢν ὁμοῦ
κράτος κατακτήσαιτ'· ἐγὼ δὲ καὶ δίχα
κείνων πέποιθα τοῦτ' ἐπισπάσειν κλέος.
τοσόνδ' ἐκόμπει μῦθον. εἶτα δεύτερον
δίας Ἀθάνας, ἡνίκ' ὀτρύνουσά νιν
ηὐδᾶτ' ἐπ' ἐχθροῖς χεῖρα φοινίαν τρέπειν,
τότ' ἀντιφωνεῖ δεινὸν ἄρρητόν τ' ἔπος·
ἄνασσα, τοῖς ἄλλοισιν Ἀργείων πέλας
ἴστω, καθ' ἡμᾶς δ' οὔποτ' ἐκρήξει μάχη.
τοιοῖσδέ τοι λόγοισιν ἀστεργῆ θεᾶς
ἐκτήσατ' ὀργήν, οὐ κατ' ἄνθρωπον φρονῶν.
ἀλλ' εἴπερ ἔστι τῇδε θἡμέρᾳ, τάχ' ἂν
γενοίμεθ' αὐτοῦ σὺν θεῷ σωτήριοι.
τοσαῦθ' ὁ μάντις εἶφ'· ὁ δ' εὐθὺς ἐξ ἕδρας

768 κατακτήσαιτ'] L has the second α above the line, and the second κ written large in an erasure; the 1st hand prob. wrote καταστήσαιτ', which is in L^2 (with κ superscr.) and M. **770** εἶτα δεύτερον] Wecklein (*Ars Soph. em.* p. 26) conj. εἶτα δ' εἰς ἔριν. **771** δίας Ἀθάνας] Mehlhorn (*Gr. Gramm.* p. 139) conj. δίαν Ἀθάναν, which is received by Wecklein and Blaydes. **772** ἐχθροῖς] ἐχθρῶν r. Reiske

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767 ὁ μηδὲν ὤν: he who is as nought,—a mere nonentity. Cp. 1231.

768 καὶ δίχα κείνων. In *Il.* 17. 629 ff. Ajax says that Zeus is manifestly on the side of the Trojans; and adds, ἀλλ' ἄγετ', αὐτοί περ φραζώμεθα μῆτιν ἀρίστην,—*i.e.*, without his aid. But in these words there is no impiety—a trait foreign to the Ajax of the *Iliad*: see Introduction § 1.

769 ἐπισπάσειν κλέος. Hesych. 2, p. 168 ἐπισπάσει· ἐπιτεύξεται. Σοφοκλῆς Ἀτρεῖ ἢ Μυκήναις (=Μυκηναίαις: fr. 137). 'Draw to,' or 'on,' oneself: so here, 'achieve.' Cp. Aesch. *Pers.* 477 τοσόνδε πλῆθος πημάτων ἐπέσπασεν, which recalls *Od.* 18. 73 ἐπίσπαστον κακὸν ἕξει. Neophron fr. 3. 2 (Nauck, *Trag. Gr. Fragm.* p. 731) βροχωτὸν ἀγχόνην ἐπισπάσας δέρῃ (where δέρῃ should prob. begin the verse). The middle voice would seem fitter in all these places: cp. Apollod. 2. 1 ἐπισπᾶσθαι τὴν ἀπὸ τῶν θεῶν ὀργήν. This seems an instance in which metrical necessity accounts for the use of the active voice; as, conversely, a metrical motive so often induced the use of middle forms.

771 δίας Ἀθάνας. The genitive, if sound, is best taken as depending on ἀντιφωνεῖ in the sense of ἀντίον λέγει, 'says to her face.' In *Ph.* 1065, however, this verb takes an acc. of the person, μή μ' ἀντιφώνει μηδέν: and no verb of 'accosting' affords a parallel to such a constr. as ἀντιφωνεῖν τινος. Such phrases as those in Aesch. *Pers.* 694 f. ἀντία λέξαι | σέθεν ('in thy presence'), *Od.* 15. 377 ἀντία δεσποίνης φάσθαι, are not relevant. (In *Il.* 1. 230, ὅστις σέθεν ἀντίον εἴπῃ, the sense is, '*against* thee.')

Other explanations are the following. (1) The poet meant to add something to the effect of ἠτίμασε τὴν παραίνεσιν, but changed the form of the sentence. (2) Ἀθάνας, ἡνίκα..ηὐδᾶτο stands for a gen. absol., Ἀθάνας αὐδωμένης. (3) The gen. depends on ἔπος in 773, 'a saying *about* her,' like μῦθος..φίλων (*Ant.* 11).

The most attractive remedy is Mehlhorn's, δίαν Ἀθάναν, so that the verb shall have the same constr. as in *Ph.* 1065. But, if this be right, how did the genitive arise? Possibly some annotator, who thought that after ηὐδᾶτ' in 772 the subject of ἀντιφωνεῖ might be obscure, wrote ΑΙΑΣ in the margin, and this, mistaken for ΔΙΑΣ, led to ΔΙΑΣ ΑΘΑΝΑΣ supplanting ΔΙΑΝ ΑΘΑΝΑΝ in the text. The occurrence of the same

"Father, with the help of gods e'en a man of nought might win the mastery; but I, even without their aid, trust to bring that glory within my grasp." So proud was his vaunt. Then once again, in answer to divine Athena,—when she was urging him onward and bidding him turn a deadly hand upon his foes,—in that hour he uttered a speech too dread for mortal lips: "Queen, stand thou beside the other Greeks; where Ajax stands, battle will never break our line." By such words it was that he brought upon him the appalling anger of the goddess, since his thoughts were too great for man. But if he lives this day, perchance with the god's help we may find means to save him.'

Thus far the seer: and Teucer had no sooner risen from

conj. *ἐχθρούς*. **773** *τότ'*] *ὁ δ'* Γ, Δ, and Hartung. Musgrave conj. *τόδ'* or *τοῦτ'*.—*ἀντιφώνει* Δ (as imperf.?). **776** *τοιοῖσδέ τοι* Hermann: *τοιοῖσδε τοῖς* MSS. **778** *τῇδέ θ' ἡμέραι* L (made from *τῇδ' ἐν ἡμέραι*): *τῇδε θ' ἡμέρᾳ* A (with *τ* above), T, Ald.: *τῇδ' ἐν ἡμέρᾳ* L^2, Pal., Aug. c. **779** *αὐτοῦ* L, with most MSS., and Ald.: *αὐτῷ* Γ. **780** *εἶφ'* made in L from *εἶπεν*.

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words in 757 may have helped. [The Homeric fem. is *δῖα, δῖαν*. But *δίᾱ* occurs in *Rhes.* 226 *Ἄπολλον, ὦ δία κεφαλά*.]

If, on the other hand, **δίας Ἀθάνας** be genuine, then corruption may lurk in **δεύτερον**: *e.g.* the poet may have written *εἶτα δ' ἀντίον*.

774 f. τοῖς ἄλλοισιν Ἀργείων: a somewhat unusual phrase, instead of *τοῖς ἄλλοις Ἀργείοις*, or *τοῖς ἄλλοις τῶν Ἀργείων*. The dat. with **πέλας** is rare, but cp. Pind. *O.* 7. 18 *Ἀσίας..νᾶσον πέλας | ἐμβόλῳ ναίοντας*: Aesch. *Suppl.* 208 *θέλοιμ' ἂν ἤδη σοὶ πέλας θρόνους ἔχειν*. Aesch. fr. 102 *ἀμφωτίδες τοι τοῖς ἐνωτίοις πέλας*.

καθ' ἡμᾶς, 'over against' the place in the line of battle where Ajax is stationed. Xen. *Cyr.* 7. 1 § 16 (with ref. to an army arrayed for battle) *τὰ μὲν καθ' ἡμᾶς ἔμοιγε δοκεῖ..καλῶς ἔχειν· ἀλλὰ τὰ πλάγια* (the flanks) *λυπεῖ με*.

οὔποτ' ἐκρήξει μάχη. The only natural sense of these words is, 'battle will never *break forth*.' This may mean, 'the enemy will never be able to break forth (like a torrent bursting through a barrier), and carry confusion into our ranks.' Ajax will suffice to stem the tide.—The words could not mean, 'the battle (on our side) will never break up.' For the verb, cp. Arist. *Meteor.* 2. 8 (p. 366 *b* 32) *ἐκρήξας εἰς τὸν ὑπὲρ γῆς τόπον φανερῶς ὥσπερ ἐκνεφίας ἐξῆλθεν ὁ κινήσας ἄνεμος*.

776 f. τοιοῖσδέ τοι: cp. *El.* 984 *τοιαῦτά τοι νὼ πᾶς τις ἐξερεῖ βροτῶν*: fr. 25 *τοιαῦτά τοί σοι..λέγω*: Aesch. *Ag.* 903 *τοιοῖσδέ τοί νιν ἀξιῶ προσφθέγμασιν*. With the **τοῖς** of the MSS., *τοιοῖσδε* would be predicative ('such were the words by which..'). But **τοι** suits the final comment.

ἀστεργῆ, pass., 'not to be desired,' as in *O. T.* 228 *πείσεται γὰρ ἄλλο μὲν | ἀστεργὲς οὐδέν* (the only other place where it occurs). The mildness of the word gives it a peculiar force: cp. *Tr.* 745 *ἄζηλον..ἔργον*.—**ἐκτήσατ' ὀργήν**: cp. *El.* 1003 *κακὰ | κτησώμεθ'*: *Tr.* 793 *κατακτήσαιτο λυμαντὴν βίου*: fr. 101. 3 *εὔκλειαν ἂν κτήσαιτο μᾶλλον ἢ ψόγον*.—**οὐ κατ' ἄνθρωπον φρονῶν**: *Ant.* 768 *φρονείτω μεῖζον ἢ κατ' ἀνδρὶ ἰών*.

778 f. ἔστι=*ζῇ*: cp. 783, *Ph.* 422.—**αὐτοῦ..σωτήριοι**: the *dat.* of the person is usual with *σωτήριος*: but cp. Aesch. *Ag.* 1156 *γάμοι..ὀλέθριοι φίλων*: Her. 2. 74 *ἀνθρώπων..δηλήμονες*.—**σὺν θεῷ**, qualifying the augury: cp. Eur. *Med.* 915 *πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν*: Ar. *Pl.* 114 *ξὺν θεῷ δ' εἰρήσεται*. *O. T.* 145 *εὐτυχεῖς | σὺν τῷ θεῷ φανούμεθ'* (=*σὺν Ἀπόλλωνι*).

780 ὁ δ'..Τεῦκρος: cp. *Ph.* 371 *ὁ δ' εἶπ' Ὀδυσσεύς* (n.).

εὐθὺς ἐξ ἕδρας, immediately on rising from his seat beside Calchas (750 n.). No sooner had Calchas finished, than Teucer rose, and sent the messenger, who was close by,—sitting among the *λαοί*.

πέμπει με σοὶ φέροντα τάσδ' ἐπιστολὰς
Τεῦκρος φυλάσσειν. εἰ δ' ἀπεστερήμεθα,
οὐκ ἔστιν ἀνὴρ κεῖνος, εἰ Κάλχας σοφός.
ΧΟ. ὦ δαΐα Τέκμησσα, δύσμορον γένος,
ὅρα μολοῦσα τόνδ' ὁποῖ' ἔπη θροεῖ. 785
ξυρεῖ γὰρ ἐν χρῷ τοῦτο μὴ χαίρειν τινά.
ΤΕ. τί μ' αὖ τάλαιναν, ἀρτίως πεπαυμένην
κακῶν ἀτρύτων, ἐξ ἕδρας ἀνίστατε;
ΧΟ. τοῦδ' εἰσάκουε τἀνδρός, ὡς ἥκει φέρων
Αἴαντος ἡμῖν πρᾶξιν ἣν ἤλγησ' ἐγώ. 790
ΤΕ. οἴμοι, τί φῃς, ἄνθρωπε; μῶν ὀλώλαμεν;
ΑΓ. οὐκ οἶδα τὴν σὴν πρᾶξιν, Αἴαντος δ' ὅτι,
θυραῖος εἴπερ ἐστίν, οὐ θαρσῶ πέρι.

782 Τεῦκρος] Blaydes conj. *αὐτὸν*: Wecklein, *κεῖνον*. *ἀπεστερήμεθα*] *ἀπεστηρήμεθα* L, the first *η* from a corrector; under it is another letter (*ω*? not *ε*). Wakefield conj. *ἀφυστερήμεθα*: Badham, *ἆρ' ὑστερήσαμεν*: Schenkel, *ἆρ' ὑστερήμεθα*: Bergk, *εἰ δ' ἄπεστ', ἠρήμεθα*. **783** *οὐκ ἔστιν ἀνὴρ ἐκεῖνος* L: *οὐκ ἔστιν ἀνὴρ κεῖνος* most MSS., and Ald. For *οὐκ ἔστιν*, Heimsoeth and Blaydes conj. *οὐκ ἔστ' ἔτ'*. **784** *δύσμορον γένος*] Schenkel and Blaydes conj. *δύσμορος γύναι*. **785** *ὅραι* L. In L the *δ'* of *τόνδ'*

(Cp. *Il.* 2. 96 *λαῶν ἰζόντων*,—in the agora.) Some take *εὐθὺς ἐξ ἕδρας* as = 'immediately, *from* his seat,'—*i.e.*, without rising (so that he would beckon or call the man to him): cp. *Il.* 19. 77 *αὐτόθεν ἐξ ἕδρης, οὐδ' ἐν μέσσοισιν ἀναστάς*: *Od.* 13. 56 (*ἔσπεισαν*) *αὐτόθεν ἐξ ἑδρέων*, 'even there as they sat.' But in those phrases *αὐτόθεν* helps to fix the sense: whereas *ἐκ* following **εὐθὺς** regularly denotes the point from which the further action sets out (*εὐθὺς ἐξ ἀρχῆς, εὐθὺς ἐκ νέου*, etc.). Hence *εὐθὺς ἐξ ἕδρας ought* to mean, 'immediately *after* sitting.'—Other explanations of *ἐξ ἕδρας* are: (1) 'from where I (the messenger) sat.' (2) 'After the sitting of the council.' But Teucer would not wait for that. (3) 'Leaving the council' (or strictly, its neighbourhood, since Calchas had come apart from it, 750). This would imply that Teucer had been included in the *ξύνεδρος κύκλος*: but the tone used towards him by Menelaüs (1120 *ὁ τοξότης*) and Agamemnon (1235 *δούλων*) makes this very unlikely.

Teucer sends a messenger, instead of going himself, probably because he hopes that his mediation with the chiefs may do some good. What he dreads is simply that Ajax should leave the tent; and a message could prevent that. He has no cause to suspect that Ajax meditates suicide.

781 f. **ἐπιστολὰς**: *Tr.* 493 n.—**φυλάσσειν**, (these mandates) for you to observe; cp. Aesch. *Suppl.* 179 *αἰνῶ φυλάξαι τἄμ' ἔπη δελτουμένας*: and for the epexegetic inf., *O. C.* 231 *πόνον.. ἀντιδίδωσιν ἔχειν*.—*φυλάσσειν* should not be taken as governing *Αἴαντα* understood. —**ἀπεστερήμεθα**: 'deprived' (of the power to obey the command); hence, 'frustrated.' Cp. *O. T.* 769 ff., where Iocasta says, *ἀξία δέ που μαθεῖν | κἀγὼ κ.τ.λ.*, and Oed. replies, *καὐ μὴ στερηθῇς* (*sc. τοῦ μαθεῖν*). Eur. *Andr.* 913 *κἄκτεινας, ἤ τις συμφορά σ' ἀφείλετο*; (*i.e.*, *τὸ κτεῖναι*,—'prevented' or 'baffled' thee).—Wakefield's **ἀφυστερήμεθα** is a perf. pass. which nowhere occurs: a better conjecture is Badham's **εἰ δ' ἆρ' ὑστερήσαμεν**: but the text appears sound.

784 f. **δαΐα**, pass., 'afflicted' (*δαΐω*, to burn), as in Aesch. *Pers.* 280, etc. For the act. sense, 'hostile,' which is more frequent, see above, 365. The epic form *δῄτος* (which never means 'wretched') is foreign to Tragedy, which, however, admits *ἀδῄος* (*O. C.* 1533) and *δῃοῦν* (*ib.* 1319).—**γένος**, 'being,' 'creature,' an epic use: *Il.* 9. 538 (Artemis) *ἡ δὲ χολωσα-*

where they sat than he sent me with these mandates for thy guidance. But if we have been foiled, that man lives not, or Calchas is no prophet.

CH. Hapless Tecmessa, born to misery, come forth and see what tidings yon man tells; this peril touches us too closely for our peace.

Enter TECMESSA.

TE. Why do ye break my rest again, ah me, when I had but just found peace from relentless woes?

CH. Hearken to yon man, and the tidings of Ajax that he hath brought us, to my grief.

TE. Alas, what sayest thou, man? Are we undone?

ME. I know not of thy fortune, but only that, if Ajax is abroad, my mind is ill at ease for him.

has been added above the line. **786** *ξυρεῖ..τινά.* Leeuwen would substitute this verse for 812 (*σῴζειν..θανεῖν*). **789** *ὡσ* made in L from *δσ.* **790** *πρᾶξιν*] Reiske conj. *βάξιν* (because *πρᾶξιν* recurs in 792), which Bothe and Hartung adopt. **791** *ἄνθρωπε*] L seems to have *ὦ·νθρωπε*, though it might be read as *ὦ᾽νθρωπε*, in which case the accent would be a trace of an original *ᾰ́*: the *ω*, however, does not seem to have been made from *α*. Cp. 1154. *ὦ᾽νθρωπε* A, etc., and Ald.: *ἄνθρωπε* Γ, T, and others. **792** *Αἴαντος δ᾽ ὅτι*] Nauck conj. *Αἴαντος δέ τοι.*

μένη δῖον γένος ἰοχέαιρα: *ib.* 6. 186 (the Chimaera) *ἡ δ᾽ ἄρ᾽ ἔην θεῖον γένος οὐδ᾽ ἀνθρώπων.*—**θροεῖ**: 67 n.

786 ξυρεῖ..ἐν χρῷ. The metaphor from close shaving (Her. 4. 175 *κείροντες ἐν χροΐ*) means that the moment is critical: *παροιμία ἐπὶ τῶν ἐπικινδύνων πραγμάτων.* The razor grazes the surface of the flesh. It would convey a different notion if we said, 'the knife cuts to the quick.' (The Lat. *tondere ad vivam cutem* is used of 'fleecing' a person in Plaut. *Bacch.* 2. 3. 8.) Thus the different image in *Ant.* 996, *ἐπὶ ξυροῦ τύχης*, is yet kindred in purport. For **ἐν χρῷ**, cp. Lucian *Adv. Indoct.* 3 *τῆς ἐν χρῷ πρὸς τὰ βιβλία συνουσίας.*—The dat. **χρῷ** occurs only in this phrase. Sophocles has *χρωτί* in *Ant.* 246, *Tr.* 767, and the Ion. *χροΐ* in *Tr.* 605. Cp. *γέλῳ* (*Od.* 18. 100), *ἔρῳ* (*ib.* 212), *ἰδρῷ* (*Il.* 17. 385), *φῷ* ('light,' Eur. fr. 534).

μὴ χαίρειν τινά: inf. of result, without *ὥστε*: 822: *Ant.* 63 *ἀρχόμεσθ᾽ ἐκ κρεισσόνων, | καὶ ταῦτ᾽ ἀκούειν κ.τ.λ.* (n.).

787 f. Tecmessa, who, at the desire of Ajax (684), had withdrawn into the tent (692), now re-enters, with Eurysaces (cp. 809).—**ἀτρύτων**: Pind. *P.* 4. 178 *ἄτρυτον πόνον*: Moschus 4. 69 *ἀτρύτοισιν | ἄλγεσι μοχθίζουσαν.*

790 πρᾶξιν, 'fortune,' 'plight,' the usual sense of the sing. in Sophocles (*O. C.* 560 n.). The word is somewhat strange, since the message announces nothing new which has befallen Ajax, but merely points to an imminent crisis in his fate. This is the true recommendation of the conjecture **βάξιν**,—not the fact that *πρᾶξιν* recurs in 792. But **φέρων..πρᾶξιν** may be a reminiscence of *Pers.* 248 (a play of which there are several echoes in the *Ajax*): *καὶ φέρει* ('announces') *σαφές τι πρᾶγος ἐσθλὸν ἢ κακὸν κλύειν.*—**ἤλγησ᾽**: for the aor. cp. 693 n.

791 ἄνθρωπε: cp. 1154. These seem to be the only examples of this voc. in Tragedy, as Elmsley observed. If we add *ὦ*, **ὦνθρωπε** is the correct form (by the rule that, in crasis, the accent of the second word is kept: cp. *ὠγαθέ*). But the absence of *ὦ* makes the voc. a little less familiar and colloquial.—**ὀλώλαμεν**: like Deianeira's *σεσώσμεθα* (*Tr.* 83).

792 f. Αἴαντος is governed by **πέρι**; but, coming immediately after *πρᾶξιν*, it would necessarily strike the ear as if opposed to *τὴν σήν*: 'I do not know thy plight, but (I do know) that of Ajax,—viz., that, if he is abroad, I fear for him.' It would not be well, however, to omit the comma after *πρᾶξιν*, and so bind it

ΤΕ. καὶ μὴν θυραῖος, ὥστε μ' ὠδίνειν τί φής.
ΑΓ. ἐκεῖνον εἶργειν Τεῦκρος ἐξεφίεται
σκηνῆς ὕπαυλον μηδ' ἀφιέναι μόνον.
ΤΕ. ποῦ δ' ἐστὶ Τεῦκρος, κἀπὶ τῷ λέγει τάδε;
ΑΓ. πάρεστ' ἐκεῖνος ἄρτι· τήνδε δ' ἔξοδον
ὀλεθρίαν Αἴαντος ἐλπίζει φέρειν.
ΤΕ. οἴμοι τάλαινα, τοῦ ποτ' ἀνθρώπων μαθών;
ΑΓ. τοῦ Θεστορείου μάντεως, καθ' ἡμέραν
τὴν νῦν, ὅτ' αὐτῷ θάνατον ἢ βίον φέρει.
ΤΕ. οἳ 'γώ, φίλοι, πρόστητ' ἀναγκαίας τύχης,
καὶ σπεύσαθ' οἱ μὲν Τεῦκρον ἐν τάχει μολεῖν,

794 θυραῖος] θυραῖός γ' Elmsley.—μ' made in L from κ'. **796** ἀφιέναι] In L a letter (μ?) has been erased between α and φ.—μόνον] Schneidewin conj. δόμων. **799** ἐλπίζει φέρειν] Bothe conj. ἐλπίζειν φέρει ('metuere nos facit'): Bergk, ἐλπίζει φρεσίν: F. W. Schmidt, ἐλπίζει ῥέπειν: Badham, ἐλπίζει φθάνειν: Enger, ἐλπίζει κυρεῖν (adopted by Nauck and Wecklein). Blaydes writes, ὄλεθρον εἰς Αἴαντος ἐλπίζει φέρειν. He also suggests (with ὀλεθρίαν) ἐλπίζει πέλειν, or ἐλπίζειν θροεῖ. Paley conj. ἐλπίζω φέρειν (with λέγεις for λέγει in 797): or ἐλπίζειν φέρω.

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strictly to Αἴαντος. That slight pause helps to prepare the ear for the coming construction with πέρι.

794 **καὶ μὴν** in assent: cp. *El.* 556 καὶ μὴν ἐφίημ'. The conjectural insertion of **γ'** after **θυραῖος** is plausible (cp. 531 n.), but needless.—**ὠδίνειν τί φής**: Eur. *Heracl.* 644 πάλαι γὰρ ὠδίνουσα τῶν ἀφιγμένων | ψυχὴν ἐτήκου νόστος εἰ γενήσεται.

795 f. **εἶργειν**: 753 n.—**ἐξεφίεται**: the only instance of this compound, except Eur. *I. T.* 1468, where ἐξεφίεμαι has a like sense. But ἐξαφιέναι (*Tr.* 72) was current in prose. Cp. the unique ἐξαπείδομεν in *O. C.* 1648.—**σκηνῆς ὕπαυλον**: *El.* 1386 δωμάτων ὑπόστεγοι (n.).

797 **κἀπὶ τῷ**: 'by reason of what?' Here ἐπί with dat. denotes cause or occasion (rather than aim, 'with a view to what?'). Cp. *El.* 333 ἀλγῶ 'πὶ τοῖς παροῦσιν (and *ib.* 1230): *Ph.* 174 ἀλύει δ' ἐπὶ παντί τῳ | χρείας ἰσταμένῳ.

798 f. **τήνδε δ' ἔξοδον..φέρειν.** There is strong reason to think that φέρειν is genuine, and has the sense of '*tending* towards.' For (1) Sophocles has thus used φέρω in *O. T.* 517 εἰς βλάβην φέρον: *ib.* 519 f. οὐ γὰρ εἰς ἀπλοῦν | ἡ ζημία μοι τοῦ λόγου τούτου φέρει: *ib.* 991 ἐς φόβον φέρον. Cp. Her. 1. 10 ἐς αἰσχύνην φέρει. (2) This sense precisely suits the context here, where the apprehension is *vague*; Calchas had not said *how* the ἔξοδος was to be fatal, but merely that it was to be prevented, on pain of never again seeing Ajax alive. But ὀλεθρίαν..φέρειν could not mean, 'is of fatal tendency.' Such a fusion of ὀλεθρίαν εἶναι with φέρειν εἰς ὄλεθρον is impossible.

Nor can we render: 'He (Teucer) forebodes that this going-forth, which he announces, will be fatal to Ajax.' φέρειν could be said only of the *messenger*—not of the man who sends him. Paley's conjecture, **ἐλπίζω** φέρειν, meets the point as to φέρειν, but the change to the first person is too harsh. Bothe's **ἐλπίζειν φέρει** ('Teucer announces that he forebodes,' etc.) strains both verbs. Enger's **ἐλπίζει κυρεῖν** is somewhat tame, and does not seem very probable.

Could **ὀλεθρίαν Αἴαντος** have come from **Αἴαντος εἰς ὄλεθρον**? Easily, doubtless, if εἰς had been lost after -ος. I incline to this solution. Αἴαντος εἰς ὄλεθρον is not only intrinsically better, but also slightly more probable, than ὄλεθρον εἰς Αἴαντος (the reading of Blaydes in his text), since then εἰς follows -ον, and its unusual position would also tend to prevent its being overlooked. But the place of εἰς after its case is no objection, since Αἴαντος is an attributive gen.: see *O. T.* 178 n.

801 f. **τοῦ Θεστορείου μάντεως**: *Il.* 1. 69 Κάλχας Θεστορίδης, οἰωνοπόλων ὄχ'

TE. He is abroad indeed, so that I am in anguish to know thy meaning.

ME. Teucer straitly commands that ye keep Ajax under shelter of the roof, and suffer him not to go forth alone.

TE. And where is Teucer, and wherefore speaks he thus?

ME. He hath but now returned; and forbodes that this going forth is fraught with death to Ajax.

TE. Unhappy me! from whom can he have learned this?

ME. From Thestor's son, the seer, this day,—when the issue is one of life or death for Ajax.

TE. Ah me, my friends, protect me from the doom threatened by fate! Speed, some of you, to hasten Teucer's coming;

Canter, ὀλεθρίως Αἴαντος ἐλπίζει φέρειν: Musgrave, ὀλεθρίως Αἴαντ' ἐς ἐλπίζει φέρειν. **802** ὅτ' L, with most MSS., and Ald.: ἥτ', ἥιτ', or ἤ τ' r. Blaydes conj. ὁ δ'. The conjecture ὃς was made first by Fr. Jacobs (1790), but also by Wunder and by a writer in *Class. Journ.* VII. p. 246.—φέρει] Wecklein and Blaydes write θροεῖ. **803** οἳ 'γὼ r: οἵ ἐγὼ L with most MSS. and Ald.:—τύχης] τύχας L^2 (=Lb), with η written above α.

ἄριστος. Cp. above, 134, Τελαμώνιε παῖ: and n. on *O. T.* 267. According to one legend, Thestor was the son of Idmon (Ἴδμων), the seer who accompanied the Argonauts, and whose father was Apollo (schol. Apoll. Rhod. I. 139). The name Θέσ-τωρ is from the root θες, 'desire,' 'pray,' whence θεσσάμενος (=αἰτησάμενος, Archil. fr. 11, etc.), πολύθεστος 'much besought' (Curt. *Etym.* vol. II. p. 137): meaning, 'one who prays to the gods.' Κάλχας is prob. from καλχαίνω, one who 'darkly broods' on futurity (*Ant.* 20 n.).

ὅτ' αὐτῷ.. φέρει. The traditional ὅτ' (ὅτε) seems right. Tecmessa has already heard that the ἔξοδος is perilous. The new fact which she is now to learn is that '*this day*' must decide the fate of Ajax. If, however, ὅτ' be changed to ὃς, then this new fact will not be told, unless the words καθ' ἡμέραν τὴν νῦν be taken with what follows (ὃς.. φέρει). But they go more naturally with what precedes them (τοῦ..μάντεως, *sc.* μαθών).

If **φέρει** be sound, the subject to it is ἡ ἔξοδος (798). There is nothing harsh in this, since the ἔξοδος is the matter uppermost in the minds of the speakers. **φέρει ..θάνατον ἢ βίον** then means, 'is *fraught with* death or life': cp. *Ph.* 109 εἰ τὸ σωθῆναί γε τὸ ψεῦδος φέρει: *El.* 84 ταῦτα γὰρ φέρει | νίκην: *ib.* 1042 χὴ δίκη βλάβην φέρει. The subject to φέρει is certainly not ἡμέρα ἡ νῦν. If Calchas were subject to φέρει, the verb would mean ἀγγέλλει: but, for this sense, the subject must be the ἄγγελος himself, not the sender. There is no parallel for φέρει as=merely '*portends*.'

It is possible that ΦΕΡΕΙ came, under the influence of ΦΕΡΕΙΝ in 799, from ΘΡΟΕΙ (the subject being Calchas): but we should not be warranted in altering the text. Wecklein and Blaydes, reading θροεῖ, compare *O. C.* 1425 (τὰ τοῦδε) μαντεύμαθ', ὃς σφῷν θάνατον ἐξ ἀμφοῖν θροεῖ.

803 οἳ 'γώ: rare in Tragedy: in *El.* 674, 1115 τάλαινα is added: but cp. Eur. *Ph.* 1274 οἳ 'γώ, τί λέξεις;—**πρόστητ'**, place yourselves (as it were) *in front of* it, *i.e.*, 'interpose between it and me,' 'defend me from it.' Cp. Her. 9. 107 οἱ δορυφόροι οἱ Μασιστέω προέστησαν (*sc.* αὐτοῦ). For the usage of προστῆναι, see on *El.* 980.—**ἀναγκαίας τύχης**, the fortune impending over Tecmessa from that ἀνάγκη, or destiny, which Calchas has expounded. Cp. 485.—Not, 'avert the fatal chance' which threatens Ajax (as if they were to place themselves between *him* and the τύχη).

804 ff. οἱ μὲν, the messenger, and the πρόσπολοι of Ajax, who are to hasten to the camp: **οἱ δὲ..οἱ δέ**, the two divisions of the Chorus, who are to search the coast.—**Τεῦκρον μολεῖν**, depending on **σπεύσατε**: cp. Her. 1. 74 ἔσπευσαν... εἰρήνην ἑωυτοῖσι γενέσθαι.

οἱ δ' ἑσπέρους ἀγκῶνας, οἱ δ' ἀντηλίους 805
ζητεῖτ' ἰόντες τἀνδρὸς ἔξοδον κακήν.
ἔγνωκα γὰρ δὴ φωτὸς ἠπατημένη
καὶ τῆς παλαιᾶς χάριτος ἐκβεβλημένη.
οἴμοι, τί δράσω, τέκνον; οὐχ ἱδρυτέον·
ἀλλ' εἶμι κἀγὼ κεῖσ' ὅποιπερ ἂν σθένω. 810
χωρῶμεν, ἐγκονῶμεν, οὐχ ἕδρας ἀκμὴ
σῴζειν θελοντας ἄνδρα γ' ὃς σπεύδῃ θανεῖν.
ΧΟ. χωρεῖν ἕτοιμος, κοὐ λόγῳ δείξω μόνον.
τάχος γὰρ ἔργου καὶ ποδῶν ἅμ' ἕψεται.

805 *ἑσπέρους*] L has an erasure at *ου*: it is not clear whether it was *α* or *οι*.—*ἀγκῶνας*] Blaydes conj. *αὐλῶνας*.—*ἀντηλίους* L, etc., and Suidas s.v. *ἀγκών*: *ἀνθηλίους* r, and Ald. **806** *τἀνδρὸς* L, with most MSS., and Ald.: *ἀνδρὸς* A, Γ, and others.—*κακήν*] Wecklein writes *λαβεῖν*. **810** *κεῖσ'*] *κεῖσε* L.—*ὅποιπερ*] *ὅπη περ* Ien. **811** *ἐγκονῶμεν*] *o* made in L from *ω*. **812** *σώιζειν θέλοντεσ* (made

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ἑσπέρους...ἀντηλίους. So in Eur. *Or.* 1258 ff. the Chorus is divided into two *ἡμιχόρια*, which, by Electra's direction, guard respectively the east and the west side of the palace at Mycenae:—HM. *χωρεῖτ', ἐπειγώμεσθ'· ἐγὼ μὲν οὖν τρίβον | τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς.* | HM. *καὶ μὲν ἐγὼ τόνδ', ὃς πρὸς ἑσπέραν φέρει.* There, the 'eastward path' is the *πάροδος* on the spectator's left; the 'westward,' that on his right. In the *Orestes*, however, the hemichoria do not leave the orchestra. The Ionic form *ἀντήλιος* was used in Tragedy: so *ἀπηλιώτης*, even in Attic prose. *ἀνθήλιος* occurs first in the comic poet Theopompus (*circ.* 390 B.C.).—**ἀγκῶνας**, the bends or bays of the coast, as in Her. 2. 99 *ἀγκών* is a bend of the Nile. The acc. depends on *ἰόντες* (*O. T.* 637 *οὐκ εἶ σύ τ' οἴκους*).—**ζητεῖτ'**, a new finite verb, instead of an inf. *ζητεῖν*, parallel with **μολεῖν**. This is a tendency of Greek idiom: cp. *Ph.* 216 (*βοᾷ*), *O. C.* 351 (*ἠγεῖται*), *Tr.* 267 (*φωνεῖ*), *ib.* 677 (*φθίνει*).

807 f. φωτὸς ἠπατημένη, deceived by him: schol. *καταφρονήσας ἠπάτησέ με.* Cp. Eur. *Or.* 497 *πληγεὶς θυγατρός.* Others understand, 'deceived *concerning* (or *in*) him': but the genitive will hardly yield that sense.—She refers esp. to his words in 684—692.—**χάριτος**: cp. 212 (*στέρξας ἀνέχει*), and her words in 520 ff.—**ἐκβεβλημένη**: for the assonance (after *ἠπατημένη*) with the end of the last v., cp. 1085 f.: *Ph.* 121 f.: *Tr.* 1265 f.

809 f. τί δράσω, τέκνον; She shrinks from leaving the child, but decides that she must, and leaves him at the tent (cp. 985), where she rejoins him after v. 973.

ὅποιπερ ἂν σθένω. These words, implying that she has no strength to go far, are significant, because she is to find the body of Ajax near the tent (891), while the Chorus have been vainly seeking him further off.

811 f. ἐγκονῶμεν: cp. 988: *Tr.* 1255 (n.).—**οὐχ ἕδρας ἀκμὴ**: cp. *El.* 22 *ἔργων ἀκμή*: *Ph.* 12 *ἀκμὴ γὰρ οὐ μακρῶν ἡμῖν λόγων.* Verse 812 seems genuine. The fear which had haunted Tecmessa from the moment when Ajax regained his sanity (326), and which his words had lulled, has been revived by the message of Calchas. The definite expression of that fear, by *σπεύδῃ θανεῖν*, is a fitting close to this scene, and prepares for the next.

As to the diction of the verse, three points claim notice. (1) The **γε** after **ἄνδρα** emphasises, not that word, but the whole clause, *ἄνδρα ὃς σπεύδῃ θανεῖν*. Cp. *Ant.* 213 f., 648 f.: *El.* 1506: *O. C.* 1278. It contrasts *ἕδρας* with *his σπουδή*. (2) **σπεύδῃ** is the original reading to which L's points (cr. n.). It generalises the statement. (3) **θέλοντας**, which was written by the first hand in L, is in its turn supported by *σπεύδῃ* as against **θέλοντες**: for, if the sentiment is general, it will depend on *οὐχ ἕδρας ἀκμή* more fitly than on *χωρῶμεν*. In

let others go to the westward bays, and others to the eastward, and seek the man's ill-omened steps. I see now that I have been deceived by my lord, and cast out of the favour that once I found with him. Ah me, my child, what shall I do? We must not sit idle:—nay, I too will go as far as I have strength. Away—let us be quick—'tis no time to rest, if we would save a man who is in haste to die.

CH. I am ready, and will show it in more than word;—speed of act and foot shall go therewith.

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from -ασ) ἄνδρα (*sic*) γ' ὅσ ἂν σπεύδει (made from σπεύδη) θανεῖν L. (A later hand has sought to delete ἂν.) θέλοντες or θέλοντος r: θέλοντες Ald. The later MSS. are divided between ἄνδρα γ' ὃς ἂν σπεύδῃ (Δ, Aug. c, etc.), and ἀνδρα γ' ὃς σπεύδει (A, etc., and Ald.).—Hermann once wrote θέλοντας (the acc. to depend on οὐχ ἕδρας ἀκμή), and ἄνδρ' ὃς σπεύδῃ: but later θέλοντες, and ἀνδρ' ὃς ἐκσπεύδει.—Dindorf and others reject the verse. **813** χωρεῖν] χωρεῖν γ' Γ.

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this case, the acc. θέλοντας depends on οὐχ ἕδρας ἀκμή as = οὐχ ἱδρυτέον, a constr. quite possible for poetry: cp. *El.* 479 f. ὕπεστί μοι θράσος.. κλύουσαν (n.).

813 f. ἕτοιμος, without the verb εἰμί, as in *O. T.* 92: Eur. *El.* 796: Dem. or. 9 § 4: Plat. *Polit.* 277 E, and often.—ἔργου, the usual antithesis to λόγῳ, is defined by ποδῶν.

Tecmessa now leaves the scene by the entrance on the spectator's left, leading to the open country. The Messenger, with the servants of Ajax, goes out on the spectator's right, as being bound for the Greek camp.

The Chorus leave the orchestra in two ἡμιχόρια, one by the πάροδος on the right, the other by that on the left. The withdrawal of the Chorus from the orchestra during the course of a play was called μετάστασις: their return, ἐπιπάροδος. The other extant examples are:—(1) Aesch. *Eum.*: μετάστασις at v. 231: ἐπιπάροδος at v. 299. (2) Eur. *Alc.*: μ., 746: ἐ., 872. (3) Eur. *Helen.*: μ., 385: ἐ., 515. (4) Ar. *Eccl.*: μ., 310: ἐ., 478.

A change of scene is now supposed to take place, from the ground in front of the tent of Ajax to a lonely spot on the sea-shore, with trees or bushes (νάπος, 892). We do not know how this change was managed. (1) It may have been indicated merely by removing the hangings on the back-wall which represented the σκηνή of Ajax. This is A. Müller's view (*Gr. Bühnenalterthümer*, p. 162). (2) Wecklein supposes that a back-wall, representing the σκηνή, was drawn back on right and left, disclosing the new scene.—We cannot assume the use of περίακτοι in the poet's time (cp. note at the beginning of the play). Had they been in use, the περίακτος on the spectator's left could have turned, so as to represent a new locality (τόπος). The right-hand περίακτος, indicating the region in which the whole action takes place (χώρα), would not have been changed.

The only other Greek play in which a change of scene is certain is the *Eumenides*, where the action begins at the temple of the Delphian Apollo, and passes at v. 235 to that of Athena Polias at Athens. This may have been marked merely by substituting a statue of Athena for one of Apollo.

815 Ajax is standing at the side of the scene on the spectator's right, near the underwood which screens him when he falls—so that his body is not at first visible to the Chorus when they return to the orchestra, but could be seen by Tecmessa, when she comes on the scene from the left. The point of the sword could probably be seen by the audience. Hesychius quotes Polemon, the sophist in Hadrian's age, as saying that the συσπαστὸν was used ἐν Αἴαντος ὑποκρίσει. It was a short stage-sword, of which the blade ran back; otherwise called ἀνδρόμηκον (Hesych., which some refer to ἀναδραμεῖν), or ἀνδρομηρόν. Cp. Achilles Tatius 3. 20 ὁ σίδηρος εἴσω καταδύεται, τούτῳ δ'...ἐν τοῖς θεάτροις ἐχρῆτο πρὸς τὰς κιβδήλους σφαγάς.

The antithesis to ὁ μὲν σφαγεὺς κ.τ.λ.

ΑΙ. ὁ μὲν σφαγεὺς ἕστηκεν ᾗ τομώτατος
γένοιτ' ἄν, εἴ τῳ καὶ λογίζεσθαι σχολή,
δῶρον μὲν ἀνδρὸς Ἕκτορος, ξένων ἐμοὶ
μάλιστα μισηθέντος ἐχθίστου θ' ὁρᾶν·
πέπηγε δ' ἐν γῇ πολεμίᾳ τῇ Τρῳάδι,
σιδηροβρῶτι θηγάνῃ νεηκονής·
ἔπηξα δ' αὐτὸν εὖ περιστείλας ἐγώ,
εὐνούστατον τῷδ' ἀνδρὶ διὰ τάχους θανεῖν.
οὕτω μὲν εὐσκευοῦμεν· ἐκ δὲ τῶνδέ μοι
σὺ πρῶτος, ὦ Ζεῦ, καὶ γὰρ εἰκός, ἄρκεσον.
αἰτήσομαι δέ σ' οὐ μακρὸν γέρας λαχεῖν.
πέμψον τιν' ἡμῖν ἄγγελον, κακὴν φάτιν
Τεύκρῳ φέροντα, πρῶτος ὥς με βαστάσῃ
πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει,
καὶ μὴ πρὸς ἐχθρῶν του κατοπτευθεὶς πάρος
ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἕλωρ.
τοσαῦτά σ', ὦ Ζεῦ, προστρέπω· καλῶ δ' ἅμα

817 ξένων] ω made in L from α. **818** θ' ὁρᾶν] δ' ὁρᾶν r. **820** σιδηροβρῶτι] In L the final ι has been made from η, and ῶ from ώ. σιδηροβρώτῃ r.—Nauck would write νεακονής. **821** αὐτὸν] Morstadt conj. αὐτὸς. **822** θανεῖν] Wecklein writes κτανεῖν, with Morstadt. Mekler conj. θενεῖν. **825** λαχεῖν L (made from λαβεῖν), with most MSS., and Ald.: λαβεῖν Pal., T, etc., and as a *v. l.* in Γ. For γέρας λαχεῖν, Γ and others have λαχεῖν γέρας. **827** φέροντα Τεύκρῳ Γ.—ὥσ made in L from ὅσ.—ὅς με βαστάσει Pal. **828** πεπτῶτα] In L a blot covers the space of the letters τῶ, which have been written large by a corrector in the place

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is delayed: it is given by **ἐκ δὲ τῶνδε** in 823. Meanwhile, the reasons why the weapon should prove deadly have been developed in three clauses (*δῶρον μὲν—πέπηγε δ'—ἔπηξα δ'*). Hence *ὁ μὲν σφαγεὺς κ.τ.λ.* is resumed in 823 by *οὕτω μὲν εὐσκευοῦμεν*.

σφαγεύς here is simply 'the slayer.' In Eur. *Andr.* 1134 *σφαγῆς* are sacrificial knives.—**τομώτατος**: Plat. *Tim.* p. 61 E *σφοδρὸν ὂν καὶ τομόν*.

816 **εἴ τῳ καὶ λογίζεσθαι σχολή**: lit., 'if one has leisure *e'en* to reason about it,'—when it is *ἔργου ἀκμή*. He is not, indeed, hurried now: he has secured solitude. But in a man like Ajax, who has a deed to do, any words that delay it move a kind of scorn, which gleams through his phrase here: cp. 852 f.

817 **δῶρον μὲν** *κ.τ.λ.* The sword should do its work well, because (1) it is the gift of a foe, (2) it is fixed in hostile soil, and (3) Ajax has planted it with care.—**ἀνδρὸς**: cp. *El.* 45 *ἀνδρὸς Φανοτέως* (n.).—**ξένων**, because the sword itself had been a *ξένιον* (661 n.). He means: 'No one ever had such cause to rue the relationship of *ξενία* as I in the case of Hector—a foe whom I had hated; for his gift has been my bane.' See his words in 661—663. The point is missed if *ξένων* is taken as merely = *βαρβάρων*.

819 f. **πολεμίᾳ**: cp. 459: the soil itself is his enemy.—**σιδηροβρῶτι**: the word occurs only here.—**θηγάνῃ** = *ἀκόνῃ*, Aeschylean (*Ag.* 1536).—**νεηκονής**, not *νεακονής*, is now read here by all edd.: cp. *νεηκής* (Hom.), *νεηλιφής* (Arist.).

821 f. **περιστείλας** denotes merely the careful handling which he gave to it when fixing it in the ground.—**θανεῖν**, 'so that I should die': its *εὔνοια* will appear in his *speedy* death. For the inf. of result, without *ὥστε*, cp. 786 n.

823 ff. **εὐσκευοῦμεν**: 'I am well

The scene changes to a lonely place on the sea-shore.

Enter AJAX.

AJ. The slayer stands so that he shall do his work most surely,—if leisure serves for so much thought,—the gift of Hector, that foeman-friend who was most hateful to my soul and to my sight; 'tis fixed in hostile soil, the land of Troy, with a new edge from the iron-biting whet; and I have planted it with heedful care, so that it should prove most kindly to me in a speedy death.

Thus on my part all is ready; and next be thou, O Zeus—as is meet—the first to aid me: 'tis no large boon that I will crave. Send, I pray thee, some messenger with the ill news to Teucer, that he may be the first to raise me where I have fallen on this reeking sword, lest I be first espied by some enemy, and cast forth a prey to dogs and birds. For thus much, O Zeus, I entreat thee; and I call also

of some other letters (perh. *ταό*, as Dübner and Campbell think; but there was room for *τωκό*). **830** *κυσὶν*] *κυσὶ* L.—*θ' ἕλωρ* r, and Ald.: *τ' ἕλωρ* L. **831** *τοσαῦτά σ', ὦ*] schol. in L, *γρ. τοσαῦτά σοι.* Some of the later MSS. have *τοσαῦτ', ὦ* (omitting *σ'*), but none has *τοσαῦτά σοι.*—*προστρέπω* schol. in L (*προστρέπω δὲ ἱκετευτικῶς λέγω· προστρόπαιοι γὰρ οἱ ἱκέται*). *προτρέπω* L (made from *προστρέπω*), with apparently all the MSS., Suidas (s. v. *προτρέπω*), and Ald.—*καλῶ δ'* L, with most MSS., Suidas *l. c.*, and Ald.: *καλῶ θ'* r.

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equipped': the preparations are complete. The verb occurs nowhere else; nor is *εὔσκευος* found.—**ἐκ δὲ τῶνδε**, in the next place: cp. 537 n.—**Ζεῦ**. He invokes (1) *Zeus*, to apprise Teucer: (2) *Hermes*, to be his guide to the shades: (3) the *Erinyes*, to avenge him: (4) *Helios*, to give tidings at Salamis: (5) *Thanatos*, to bring the end.

καὶ γὰρ εἰκός: since Zeus is the ancestor of the Aeacidae (387).—**αἰτήσομαι**: for the fut., cp. 681 n. The verb takes a double acc., and **λαχεῖν** (*sc. αὐτό*) is epexegetic inf.: cp. *O. T.* 1255 *φοιτᾷ γὰρ ἡμᾶς ἔγχος ἐξαιτῶν πορεῖν* ('that we should give it'): *Ant.* 1098 *εὐβουλίας δεῖ..λαβεῖν.*—**μακρὸν**=*μέγα* (130 n.).

826 ff. ἡμῖν, ethic dat. ('I pray thee'), with imperat. (*O. C.* 1475).—**ἄγγελον**: the fulfilment of this prayer is related in vv. 998 f.—**βαστάσῃ**, take in the hands, 'lift' (920). Cp. Eur. *Alc.* 724 *βαστάζων νεκρὸν*=*ἐκφέρων*. Cp. *Ant.* 43 *νεκρὸν..κουφιεῖς.*—**πεπτῶτα περὶ ξίφει**: cp. 899, 907: *Od.* 11. 424 *ἀποθνήσκων περὶ φασγάνῳ*: *Il.* 13. 570 *περὶ δουρὶ | ἤσπαιρ'*: *ib.* 8. 86 *κυλινδόμενος περὶ χαλκῷ* (said of a wounded horse, 'writhing about' the barb of an arrow): *ib.* 23. 30 (*βόες*) *ἀμφὶ σιδήρῳ | σφαζόμενοι.* See on 899.

830 πρόβλητος goes closely with the datives: Her. 9. 112 *τοὺς μαζοὺς κυσὶ προέβαλε.* Cp. Hor. *Epod.* 6. 10 *proiectum odoraris cibum.*—**ἕλωρ**, an epic word, once used (in the plur.) by Aesch., *Suppl.* 800 *κυσὶν δ' ἔπειθ' ἕλωρα κἀπιχωρίοις | ὄρνισι δεῖπνον οὐκ ἀναίνομαι πέλειν.* Cp. *Il.* 1. 4 *αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν | οἰωνοῖσί τε πᾶσι.*

Ajax forebodes that, as a public enemy, he will suffer the doom which Achilles assigns to Hector (*Il.* 22. 354), Creon to Polyneices (*Ant.* 205), and Electra to Aegisthus (*El.* 1487). The Atreidae, in fact, so intended (1064 f.).

831 τοσαῦτά σε..προστρέπω: the constr. is the same in *O. C.* 50 (*μή μ' ἀτιμάσῃς*) *ὧν σε προστρέπω φράσαι*, where *ὧν*=*τούτων ἅ*, and the inf. is epexegetic. The midd. *προστρέπομαι* is ordinarily used for this sense, as in fr. 760. 3: but the act. occurs also in Eur. *Suppl.* 1195, *κακῶς ὀλέσθαι πρόστρεπ' Ἀργείων χθόνα* ('pray that..').

καλῶ δ' seems better than **καλῶ θ'**, in turning to a new invocation.

πομπαῖον Ἑρμῆν χθόνιον εὖ με κοιμίσαι,
ξὺν ἀσφαδάστῳ καὶ ταχεῖ πηδήματι,
πλευρὰν διαρρήξαντα τῷδε φασγάνῳ.
καλῶ δ' ἀρωγοὺς τὰς ἀεί τε παρθένους
ἀεί θ' ὁρώσας πάντα τἀν βροτοῖς πάθη,
σεμνὰς Ἐρινῦς τανύποδας, μαθεῖν ἐμὲ
πρὸς τῶν Ἀτρειδῶν ὡς διόλλυμαι τάλας·
καί σφας κακοὺς κάκιστα καὶ πανωλέθρους
ξυναρπάσειαν, ὥσπερ εἰσορῶσ' ἐμὲ
[αὐτοσφαγῆ πίπτοντα, τὼς αὐτοσφαγεῖς
πρὸς τῶν φιλίστων ἐκγόνων ὀλοίατο].

833 ἀσφαδάστῳ] L. Dindorf writes ἀσφαδάστῳ, as Herodian περὶ μονήρους λέξεως 23. 6 prescribes σφαδάζω, τεράζω, ματάζω: and so Nauck. **834** διαρρήξαντα] Schol. in L on 833, quoting this v., ἀναρρήξαντα. **835 f.** Mekler brackets the words ἀρωγοὺς...ἀεί θ', so as to make one verse, καλῶ δ' ὁρώσας...πάθη. **835** ἀεί τε παρθένους] Blaydes conj. ἀεί τ' ἐπηκόους: Meineke, ἀεί τ' ἐπαργέμους. **836** ἀεί θ' r: ἀεὶ δ' L, with most MSS., and Ald. **839—842** καί σφας ... ὀλοίατο.

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832 The sense of **πομπαῖον** (=ψυχοπομπόν) is defined by **χθόνιον**, just as in *O. C.* 1548 the context defines a like epithet,—Ἑρμῆς ὁ πομπὸς ἥ τε νερτέρα θεός. See n. there, and on *Ph.* 133 (Ἑρμῆς ὁ πέμπων).

833 **ἀσφαδάστῳ**, 'without convulsion.' σφαδάζω is from rt. σφαδ, denoting sudden, violent movement: whence σφεδανός, σφοδρός, σφενδόνη (a sling): Curt. *Etym.* § 296. The verb was often used with ref. to a convulsive *death*-struggle; Eur. fr. 1020 ὁ δ' ἐσφάδαζεν, οὐκ ἔχων ἀπαλλαγάς: Plut. *Anton.* 76 σφαδάζοντος (cp. δυσθανατῶν *ib.*). Aesch. *Ag.* 1292 ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν, | ὡς ἀσφάδαστος, αἱμάτων εὐθησίμων | ἀπορρυέντων, ὄμμα συμβάλω τόδε.

The precept to write σφαδάζω (and therefore, as Nauck does, ἀσφάδαστος) dates from Herodian (*c.* 160 A.D.), but is not confirmed by any such independent evidence as exists in the case of ματάζω (*O. T.* 891). Ellendt writes σφαδάζω, yet ἀσφάδαστος.

πηδήματι, the act of throwing himself upon the sword; Eur. *Helen.* 96 (of Ajax) οἰκεῖον αὐτὸν ὥλεσ' ἅλμ' ἐπὶ ξίφος. This swift act, followed by no σφαδασμός, is to be the means (**ξὺν**) by which Hermes is to lay him to rest.

834 **πλευρὰν διαρρήξαντα.** Acc. to the legend followed by Aeschylus in his Θρῇσσαι (fr. 83), Ajax was invulnerable, except in one spot; when he sought to fall on his sword, it bent 'like a bow,'—until a δαίμων showed him the fatal place. See Introduction, § 4. The schol. here fancies that Sophocles used πλευρὰν with a purposed vagueness,—wishing neither to imitate nor to contradict his predecessor. Rather Sophocles, like the *Iliad*, ignores altogether the legend which Aeschylus used.

835 f. **τὰς ἀεί τε παρθένους**: 'the maidens who live for ever, and who ever behold,' etc.: τὰς ἀεὶ=τὰς ἀεὶ οὔσας. For ὁ ἀεὶ as=ὁ ἀεὶ ὤν, cp. *O. C.* 1700 τὸν ἀεὶ κατὰ | γᾶς σκότον εἱμένος. For παρθένους, *O. C.* 127 τᾶνδ' ἀμαιμακετᾶν κορᾶν: Aesch. *Eum.* 791 κόραι δυστυχεῖς | Νυκτός: *ib.* 69 γραῖαι, παλαιαὶ παῖδες αἷς οὐ μίγνυται | θεῶν τις, οὐδ' ἄνθρωπος, οὐδὲ θήρ ποτε.—By his conjecture τὰς ἀεί τ' **ἐπαργέμους**, Meineke meant, 'ever shrouded in the nether gloom.'

ἀεί θ' ὁρώσας. Here τε is clearly better than δέ (the reading of L), as in *El.* 1098 f. ὁρθά τ' εἰσηκούσαμεν, | ὁρθῶς θ' ὁδοιποροῦμεν. For instances in which τε can fitly be followed by δέ, see *Ant.* 1096 (n.), *Tr.* 143 (n.).—**ὁρώσας**: *O. C.* 42 τὰς πάνθ' ὁρώσας Εὐμενίδας.

837 **σεμνὰς**, an especially Athenian epithet of these goddesses: *Eum.* 1040 ἵλαοι δὲ καὶ εὐθύφρονες γᾷ | δεῦρ' ἴτε, Σεμναί: cp. *O. C.* 89 θεῶν | σεμνῶν ἕδραν. —**τανύποδας**: so elsewhere the Erinys is χαλκόπους (*El.* 491), καμψίπους ('fleet,'

on Hermes, guide to the nether world, that he lay me softly asleep, without a struggle, at one quick bound, when I have driven this sword into my side.

And I call for help to the maidens who live for ever, and ever look on all the woes of men, the dread, far-striding Furies; let them mark how my miserable life is blasted by the Atreidae. And may they overtake those evil men with doom most evil and with utter blight [even as they behold me fall self-slain, so, slain by kinsfolk, may those men perish at the hand of their best-loved offspring].

Wesseling, Wunder, Dindorf, Cobet and others condemn these four verses. Bothe and Hermann, whom many critics have followed, reject only 841 and 842. See comment. **841** *αὐτοσφαγῆι* L: *αὐτοσφαγῆ* r, and Ald.—*αὐτοσφαγεῖς*] *ῖ* corrected in L from *ι*. **842** *ἐκγόνων* written twice in L, but deleted in the second place.—*ἐκγόνων τ'* Ien. and Mosq. b, as Musgrave suggested.

Aesch. *Theb.* 791): cp. *O. T.* 418 *δεινόπους ἀρά*. Aesch. *Eum.* 371 *σφαλερὰ καὶ ταυνδρόμοις | κῶλα, δύσφορον ἅταν*.

839—842 *κάκιστα καὶ πανωλέθρους*: Aesch. *Th.* 552 *πανώλεις παγκάκως τ' ὀλοίατο*.

The last two of these four verses are certainly spurious, as three things show.

(1) The poet would not have made the dying Ajax pray that the Atreidae may die 'at the hands of their offspring,' unless there had been some legend that they so died. But, according to the current mythology, Agamemnon was slain by his wife and her paramour, while Menelaüs and Helen passed, without dying, to Elysium (*Od.* 4. 561). It is only in later times that we meet with the story of Menelaüs and Helen having been sacrificed by Iphigeneia in the land of the Tauri (Ptolemy Heph. 4, cp. Roscher, *Lex.* p. 1951): a myth which the author of these verses may have had in view. Odysseus, indeed, was slain by Telegonus; but he does not come into account here, unless we make the improbable change of 'Ατρειδῶν to 'Αχαιῶν in 838. [As to the double sense of *αὐτοσφαγής*, with ref. to one who is slain (1) by himself, (2) by a kinsman, see on *Ant.* 56 *αὐτοκτονοῦντε*.]

(2) These two verses confuse the construction, since *ὥσπερ εἰσορῶσ' ἐμέ* (*sc.* *ξυναρπασθέντα*) refers to what precedes: while *τὼς* in 841 refers to *ὥσπερ*.

(3) The form *φίλιστος* occurs nowhere else, except as a proper name.

τώς is not elsewhere found in Soph. or Eur.: it is, however, used by Aesch., not only in lyrics (*Th.* 484, *Suppl.* 69, 670, 691), but once, at least, in a trimeter, *Th.* 637 *ἦ ξῶντ' ἀτιμαστῆρα τὼς ἀνδρηλάτην*. We should not, then, insist on *τώς* as a mark of spuriousness: and *ὀλοίατο* is, of course, free from objection (*O. T.* 1274 *γνωσοίατο* n.). But the case against 841 f. seems conclusive without them.

A more difficult question is whether vv. 839, 840 are also spurious. The schol. in L on v. 841 is as follows:—*τὼς αὐτοσφαγεῖς: ταῦτα νοθεύεσθαί φασιν ὑποβληθέντα πρὸς σαφήνειαν τῶν λεγομένων*. As the lemma, *τὼς αὐτοσφαγεῖς*, clearly indicates, *ταῦτα* refers only to the two verses 841 f., and not (as Dindorf and others have assumed) to all the four verses 839—842. The surmise was, says the scholiast, that vv. 841 f. were added 'to make the meaning clearer'; *i.e.*, to explain the elliptical phrase, *ὥσπερ εἰσορῶσ' ἐμέ*. Such a surmise itself shows that vv. 839, 840 were believed to be older than 841 f. It is indeed plain that all four verses are not by the same author. The incoherent construction noticed above, under (2), was possible for an interpolator whose attention was fixed on *ὥσπερ εἰσορῶσ' ἐμέ*, but hardly for one who was forging vv. 839—842 as a whole. If, then, all four verses are condemned, we must assume two independent interpolations.

I incline to think that the two verses 839 and 840 are genuine; because, otherwise, the imprecation on the *πάνδημος στρατός* (844) would follow too abruptly on v. 838. The prayer for the destruction

ἴτ', ὦ ταχεῖαι ποίνιμοί τ' Ἐρινύες,
γεύεσθε, μὴ φείδεσθε πανδήμου στρατοῦ.
σὺ δ', ὦ τὸν αἰπὺν οὐρανὸν διφρηλατῶν
Ἥλιε, πατρῴαν τὴν ἐμὴν ὅταν χθόνα
ἴδῃς, ἐπισχὼν χρυσόνωτον ἡνίαν
ἄγγειλον ἄτας τὰς ἐμὰς μόρον τ' ἐμὸν
γέροντι πατρὶ τῇ τε δυστήνῳ τροφῷ.
ἦ που τάλαινα, τήνδ' ὅταν κλύῃ φάτιν,
ἥσει μέγαν κωκυτὸν ἐν πάσῃ πόλει.
ἀλλ' οὐδὲν ἔργον ταῦτα θρηνεῖσθαι μάτην,
ἀλλ' ἀρκτέον τὸ πρᾶγμα σὺν τάχει τινί.
ὦ Θάνατε Θάνατε, νῦν μ' ἐπίσκεψαι μολών·
καίτοι σὲ μὲν κἀκεῖ προσαυδήσω ξυνών.
σὲ δ', ὦ φαεννῆς ἡμέρας τὸ νῦν σέλας,
καὶ τὸν διφρευτὴν Ἥλιον προσεννέπω
πανύστατον δὴ κοὔποτ' αὖθις ὕστερον.
ὦ φέγγος, ὦ γῆς ἱερὸν οἰκείας πέδον
Σαλαμῖνος, ὦ πατρῷον ἑστίας βάθρον,
κλειναί τ' Ἀθῆναι, καὶ τὸ σύντροφον γένος,

843 ἴτ'] ἴτετ L, the second τ (meant for τε) from a later hand.—Ἐρινύες] In L a second ν has been added by a late hand above the line. Ἐριννύες r, and Ald. **844** γεύεσθε] Wakefield conj. σεύεσθε: Morstadt, σπεύδεσθε. **851** πάσῃ] πάσH

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of his chief foes, uttered in 839 f., leads up to the more sweeping denunciation of the Greek army.

843 f. **ἴτ'**, in urgent entreaty: *O. C.* 106 (n.).—**γεύεσθε**: *Il.* 20. 258 γευσόμεθ' ἀλλήλων χαλκήρεσιν ἐγχείῃσιν.—**πανδήμου στρατοῦ**: cp. *Ant.* 7 πανδήμῳ πόλει (n.). As to this curse, see Introduction, § 13.

845 **αἰπὺν**, lit. 'steep,' as the sun is said to 'climb' the sky towards the meridian.—**οὐρανὸν διφρηλατῶν**: Eur. *Andr.* 1011 (Poseidon) ἵπποις διφρεύων ἅλιον πέλαγος.

847 **ἴδῃς**: for the non-emphatic word thus placed, and followed by a pause, cp. 332 ἡμῖν, n.—**χρυσόνωτον ἡνίαν**. Cp. *O. C.* 693 χρυσάνιος Ἀφροδίτα (n.). 'Golden' is similarly an Homeric epithet, not only of reins, but of shoes (*Il.* 24. 340 πέδιλα..χρύσεια), a belt (*Od.* 11. 610 χρύσεος..τελαμών), and a girdle (*Od.* 5. 231). Helbig (*Das hom. Epos*, p. 86) supposes that overlaying with gold-leaf is denoted in all these cases. Achilles Tatius (1. 14) refers to φαλάροις ἀργυροῖς, χρυσαῖς ἡνίαις, as parts of a luxurious equipment. The epithet in *Anth. Pal.* 7. 219, οὐκέτι χρυσοχάλινον ὁρᾷ δρόμον ἡελίοιο, refers to the bit or bridle, not to the reins.

849 **τροφῷ** = μητρί, as one's 'mother-country' is called simply τὴν θρέψασαν by Lycurg. *In Leocr.* § 47.

850 f. **ἦ που**: 622.—**ἥσει..κωκυτὸν**: cp. 627 αἴλινον.. | ἥσει. *Tr.* 866 ἠχεῖ τις.. | κωκυτόν. Eur. *Ph.* 1350 ἀνάγετ' ἀνάγετε κωκυτόν.—**ἐν πάσῃ πόλει**. This is Homeric: Sophocles is thinking of the lamentation for Hector, begun by Cassandra: *Il.* 24. 703 κώκυσέν τ' ἄρ' ἔπειτα γέγωνέ τε πᾶν κατὰ ἄστυ: cp. *ib.* 776 (after Helen's lament) ὣς ἔφατο κλαίουσ'· ἐπὶ δ' ἔστενε δῆμος ἀπείρων. There is more of Athenian feeling in the surmise concerning Eurydicè (*Ant.* 1247), ἐς πόλιν γόους | οὐκ ἀξιώσειν.

852 f. **ἔργον**: 12 n.—**ἀλλ'..ἀλλ'**. The second ἀλλὰ here merely opposes its own clause to that which the first ἀλλὰ introduces, as in *El.* 881 ἀλλ' οὐχ ὕβρει | λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῷν.

Come, ye swift and vengeful Furies, glut your wrath on all the host, and spare not!

And thou whose chariot-wheels climb the heights of heaven, thou Sun-god, when thou lookest on the land of my sires, draw in thy rein o'erspread with gold, and tell my disasters and my death to mine aged father and to the hapless woman who reared me. Poor mother! I think, when she hears those tidings, her loud wail will ring through all the city. But it avails not to make idle moan: now for the deed, as quickly as I may.

O Death, Death, come now and look upon me! Nay, to thee will I speak in that other world also, when I am with thee. But thee, thou present beam of the bright day, and the Sun in his chariot, I accost for the last, last time,—as never more hereafter. O sunlight! O sacred soil of mine own Salamis, firm seat of my father's hearth! O famous Athens, and thy race kindred to mine!

L, made from *πᾶσι*. **853** *σὺν τάχει τινί*] For *τάχει* Nauck conj. *τύχῃ*: for *τινί*, Schenkel *ταχεῖν*, Nauck *δέ τῳ*.—Geel rejects the v. **855** Geel rejects this v. also. **856** *τὸ νῦν σέλας*] Nauck conj. *σέλας τόδε*: Mekler, *ἀγνὸν σέλας*. **858** *καὶ οὔποτ'* L. **860** *σαλαμῖνοσ* made in L from *σαμῖνοσ*. The corrector was obliged to place λ where *σ* had been, so that the letters *σα* project into the margin.

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854 f. Θάνατε. *Ph.* 797 *ὦ Θάνατε Θάνατε, πῶς ἀεὶ καλούμενος | οὕτω κατ' ἦμαρ οὐ δύνᾳ μολεῖν ποτέ*; Aesch. fr. 255 *ὦ Θάνατε παιάν, μή μ' ἀτιμάσῃς μολεῖν*.—**κἀκεῖ**=*καὶ ἐν "Αιδου* (*Ant.* 76, *El.* 356). In Hesiod *Theog.* 758 ff. Thanatos and Hypnos are the sons of Night, and dwell near Hades and Persephonè. A relief from Ephesus shows Thanatos, winged, and girt with his sword, in the nether world, at the moment when Hermes is about to bring Alcestis back to the sunlight. See Baumeister, *Denkmäler* p. 281 (pl. 281), and *ib.* 1730, where C. Robert's interpretation of the subject is given.

The absence of caesura gives a more deliberate weight to *σὲ μὲν κἀκεῖ*: cp. 994: *Ph.* 1369 *ἔα κακῶς αὐτοὺς ἀπόλλυσθαι κακούς*, and *ib.* 101: *Ant.* 44.

856 f. τὸ νῦν σέλας, *i.e.*, 'which I see now, but soon shall see no more.' Cp. 753 *κατ' ἦμαρ τοὐμφανὲς τὸ νῦν τόδε*.—**διφρευτὴν** (845): cp. *Ant.* 1065 *τρόχους ἁμιλλητῆρας ἡλίου*, 'courses of the sun's swift chariot.' For *καὶ τὸν .. "Ηλιον* (instead of *καὶ σέ, ὦ "Ηλιε*), cp. 862 n.

858 πανύστατον δή: cp. 992 *ἁπάντων δή*.—**κοὔποτ' .. ὕστερον**: *Ant.* 808 *νέατον . . φέγγος λεύσσουσαν ἀελίου, | κοὔποτ' αὖθις*.

859 f. ἱερὸν: an epithet given to cities in respect of their *πολισσοῦχοι* or *ἐγχώριοι θεοί*: cp. 1221. Ajax refers esp. to Zeus and the Aeacidae. Among the shrines of Salamis in the poet's day were those of Athena *Σκιράς* (Her. 8. 94), Enyalios (v. 179 n.), Artemis (Paus. 1. 36. 1), and Ajax (*ib.* 35. 3).

πατρῷον instead of *πατρῴας*, since *ἑστίας βάθρον* is a single notion: see on *κυνὸς .. εὐρινος βάσις* (8). **βάθρον**: 135 n.

861 κλειναί: Pind. fr. 76 *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι, | Ἑλλάδος ἔρεισμα, κλειναὶ Ἀθᾶναι, δαιμόνιον πτολίεθρον*. *O. C.* 108 *πασῶν Ἀθῆναι τιμιωτάτη πόλις*: *ib.* 282 *τὰς εὐδαίμονας*: *El.* 707 *τῶν θεοδμήτων*.—**καὶ τὸ σύντροφον γένος**, following the voc., as in *Ph.* 986 *ὦ Λημνία χθὼν καὶ τὸ παγκρατὲς σέλας*. With *σύντροφον* we may understand *ἡμῖν* rather than *Ἀθήναις*: the Athenians are kinsmen and associates of the Salaminians,—as the latter are *γενεᾶς χθονίων ἀπ' Ἐρεχθειδᾶν* (202). Cp. *Ph.* 171 *ξύντροφον ὄμμα*, a companion's face. It seems improbable that *σύντροφον γένος* alludes specially to the Attic *φυλὴ Αἰαντίς*: that would unduly narrow the reference.

κρῆναί τε ποταμοί θ' οἵδε, καὶ τὰ Τρωϊκὰ
πεδία προσαυδῶ, χαίρετ', ὦ τροφῆς ἐμοί·
τοῦθ' ὑμὶν Αἴας τοὔπος ὕστατον θροεῖ.
τὰ δ' ἄλλ' ἐν Ἅιδου τοῖς κάτω μυθήσομαι.

ΗΜΙΧΟΡΙΟΝ Α.

πόνος πόνῳ πόνον φέρει·
πᾷ πᾷ
πᾷ γὰρ οὐκ ἔβαν ἐγώ;
κοὐδεὶς ἐπίσταταί †με συμμαθεῖν τόπος.
ἰδού,
δοῦπον αὖ κλύω τινά.

ΗΜ. Β. ἡμῶν γε ναὸς κοινόπλουν ὁμιλίαν.

ΗΜ. Α. τί οὖν δή;

ΗΜ. Β. πᾶν ἐστίβηται πλευρὸν ἕσπερον νεῶν.

ΗΜ. Α. ἔχεις οὖν;

863 *τροφῆς* Brunck: *τροφεῖς* MSS., and Ald. **864** *ὕστατον*] *ἔσχατον* Γ. **865** ἄλλ' made in L from ἄλλα.—Geel rejects the v., which Herwerden too suspects. **867 f.** πᾷ πᾷ | πᾷ] L has πᾶι (not παῖ) *ter.* For πᾷ πᾷ in 867 Lachmann wrote παπαῖ παπαῖ. **869** *κοὐδεὶς ἐπίσταταί με συμμαθεῖν τόπος* MSS., Suidas s. v. *κοὐδείς*, and Ald. See below. **870 f.** *ἰδού*] *ἰδοὺ ἰδού, δοῦπον αὖ κλύω τινά* L as one verse.

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862 f. κρῆναί τε ποταμοί θ' οἵδε: the Scamander (417), the Simois, the springs and fountains *πολυπίδακος Ἴδης*. So Philoctetes, on leaving Lemnos (*Ph.* 1461): *νῦν δ', ὦ κρῆναι Λύκιόν τε ποτόν, | λείπομεν ὑμᾶς.*—**καὶ τὰ Τρ. πεδία προσαυδῶ:** this clause follows the series of vocatives, and precedes their verb, as in the similar passage, Aesch. *P. V.* 88—92 *ὦ δῖος αἰθὴρ κ.τ.λ. . . | καὶ τὸν πανόπτην κύκλον Ἡλίου καλῶ· | ἴδεσθέ μ' κ.τ.λ.*

τροφῆς (cp. 189 *βασιλῆς*): the soil and the streams have sustained his life. Ar. *Th.* 299 *τῇ Κουροτρόφῳ* (*i.e. τῇ Γῇ*), Aesch. *Th.* 477 *τροφεῖα πληρώσει χθονί*. There was a custom that youths on coming of age should offer a 'nurture-lock' to rivers (Aesch. *Ch.* 6 *πλόκαμον Ἰνάχῳ θρεπτήριον*).

864 f. Αἴας . . θροεῖ, followed by **μυθήσομαι:** as *τὸν πλανήτην Οἰδίπουν* (*O. C.* 3) is followed by *ἐμοί* (*ib.* 6). Cp. 427 *πρόκειμαι* after *ἄνδρα τόνδε* (n.).

Ajax falls upon his sword. (See n. on 815.)—The actor Timotheus of Zacynthus (says the scholiast) was celebrated in this scene: *ἦγε τοὺς θεατὰς καὶ ἐψυχαγώγει, ὡς Σφαγέα αὐτὸν κληθῆναι.*

866—878 *ἐπιπάροδος* (see n. on 813 f.). The *ἡμιχόριον* which has been searching 'the westward bays' now re-enters the orchestra by the parodos on the spectator's right, and a moment or two later the other *ἡμιχόριον* comes in at the opposite side.

The extant examples of hemichoria in Tragedy are not many. In Aesch. *Theb.* 1066 ff., after the collective lament of the Chorus for the house of Laïus, one semichorus expresses sympathy with Antigone, while the other elects to obey Creon. In Eur. *Or.* 1258 ff. the two hemichoria are supposed to guard the E. and W. sides of the palace. In *Alc.* 93—111, 226—232 the Chorus which bewails Alcestis is divided into two parts merely for the sake of the antiphonal dirge. Sophocles adopts a like arrangement in *Tr.* 863—870, where, as here, no actor is present.

866 πόνος πόνῳ πόνον: cp. 1197, and n. on *O. T.* 175. Aesch. *Pers.* 1041 *δόσιν κακὰν κακῶν κακοῖς*. The dialogue in 866—878 is conducted by the two leaders of hemichoria. When Sophocles raised the number of the tragic Chorus

And ye, springs and rivers of this land—and ye plains of Troy, I greet you also—farewell, ye who have cherished my life! This is the last word that Ajax speaks to you: henceforth he will speak in Hades with the dead.

[AJAX *falls upon his sword.*

The CHORUS *re-enters, in two bands.*

FIRST SEMI-CHORUS. Toil follows toil, and brings but toil! Where, where have my steps not been? And still no place is conscious of a secret that I share.—Hark—a sudden noise!

SECOND SEMI-CHOR. 'Tis we, the shipmates of your voyage.

SEMI-CH. 1. How goes it?

SEMI-CH. 2. All the westward side of the ships hath been paced.

SEMI-CH. 1. Well, hast thou found aught?

So most MSS., and Ald. Hermann deleted the second *ἰδού*. Some of the later MSS. show attempts to make the words into a trimeter: thus T *δοῦπον <γὰρ> αὖ κλύω τινά*: Liv. a *ἰδοὺ ἰδού <τοι>.—τινά*] *τίνα*; G. Wolff. **872** L makes two verses, *ἡμῶν γε ναὸσ | κοινόπλουν ὁμιλίαν*: and so Ald.—*ὁμιλίαν*] *παρρησίαν* Ien., *i.e. παρουσίαν*, a reminiscence of *El.* 1104. **874** *ἐστίβηται*] Herwerden conj. *ἐστίβευται*: Heath and Blaydes, *ἐσκόπηται.—πλευρὸν*] *ο* made in L from *α*.

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from twelve to fifteen, his object was to provide a coryphaeus (distinct from the ordinary choreutae), and two subordinate leaders. The technical name for these leaders of hemichoria was *παραστάται*, because they stood one on each side of the coryphaeus when the Chorus was drawn up in ranks (*κατὰ ζυγά*).

869 κοὐδεὶς..τόπος. The reading of the MSS. can mean only: 'and no place is conscious that I have learned along with it,' *i.e.*, 'have learned what it knows,' 'share its secret.' The constr. *ἐπίσταταί με συμμαθεῖν* (instead of *συμμαθόντα*) is warranted by *Ant.* 1092 ff. *ἐπιστάμεσθα..αὐτὸν..λακεῖν*): see also *ib.* 293, *El.* 616. **συμμαθεῖν**, as = 'to learn *with* one,' may be defended by Xen. *Symp.* 3. 20 *ἐμὲ μὲν παρακάλει, ὅταν μέλλῃς μανθάνειν.., ἵνα σοι..συμμανθάνω.* But, though this sense is possible for *συμμαθεῖν*, the language of the verse, as it stands, is too elliptical and obscure. Clearly there has been some corruption. I suspect that it began under the influence of *πᾷ γὰρ οὐκ ἔβαν ἐγώ*, with the change of an original **σφε** into **με**. ΣΥΜΜΑΘΕΙΝ may have been corrupted, to suit *με*, from ΣΥΝΝΑΙΕΙΝ. I would read, **κοὐδεὶς ἐπίσταταί σφε συνναίειν τόπος**, 'and no place is conscious of his presence.' *ναίειν* can be said of temporary presence in a place: see *O. C.* 117, where the men of Colonus are searching for Oedipus:—*ὅρα· τίς ἄρ' ἦν; ποῦ ναίει*; And so in *Tr.* 99 *πόθι μοι..* | *ναίει* refers to the wandering Heracles.

870 ἰδού, with ref. to sound: *O. C.* 1477, *El.* 1410.

872 ἡμῶν..ναὸς..ὁμιλίαν = *ἡμᾶς τοὺς συνναύτας*: for the double gen., cp. 308 f.: for the periphrasis, *El.* 417 *εἰσιδεῖν πατρὸς | ..ὁμιλίαν*: Eur. *Hipp.* 1179 *ὀπισθόπους | φίλων..ὁμήγυρις.*—**κοινόπλουν**: cp. *El.* 1104 *ἡμῶν ποθεινὴν κοινόπουν παρουσίαν.*

873 τί οὖν δή; The hiatus is clearly genuine here (for the insertion of *δ'* would be unfitting in this eager question); as also in Aesch. *Theb.* 704 *τί οὖν ἔτ' ἂν σαίνοιμεν ὀλέθριον μόρον*; See Appendix to *Ph.*, v. 100, p. 233.

874 ἐστίβηται. *στιβέω* is not found elsewhere. The conjecture *ἐστίβευται* rests on the fact that *στιβεύω* occurs in later, though not in classical, Greek. But as Lycophron (121) used *ἀστίβητος*, he either knew *στιβέω*, or thought it a possible form.

875 ἔχεις οὖν; Euripides has a

ΗΜ. Β. πόνου γε πλῆθος, κοὐδὲν εἰς ὄψιν πλέον.
ΗΜ. Α. ἀλλ' οὐδὲ μὲν δὴ τὴν ἀφ' ἡλίου βολῶν
κέλευθον ἀνὴρ οὐδαμοῦ δηλοῖ φανείς.

στρ. ΧΟ. τίς ἂν δῆτά μοι, τίς ἂν φιλοπόνων
ἁλιαδᾶν ἔχων ἀΰπνους ἄγρας,
ἢ τίς Ὀλυμπιάδων θεᾶν, ἢ ῥυτῶν
Βοσπορίων ποταμῶν,
τὸν ὠμόθυμον εἴ ποθι
πλαζόμενον λεύσσων
ἀπύοι; σχέτλια γὰρ
ἐμέ γε τὸν μακρῶν ἀλάταν πόνων
οὐρίῳ μὴ πελάσαι δρόμῳ,
ἀλλ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν ὅπου.

876 πλέον] Nauck writes μολόν: Mekler, πεσόν. **877** ἀλλ' οὐδὲ μὲν δὴ L, Γ, etc.: ἀλλ' οὐδ' ἐμοὶ δὴ r, and Ald.—βολῶν A, with most MSS. In L the scribe wrote βολῆσ: a corrector wrote ῶν above ῆσ, and then ῆσ was altered to ῶN in the text. μολῶν T: μολῶν Γ, and Ald. **878** ἀνὴρ] ἀνὴρ L, etc., and Ald.—δηλοῖ φανείς] Morstadt conj. δῆλος τραπείς. **879** δῆτά μοι Hermann: δή μοι MSS. **879—889** L divides the vv. thus:—τίσ ἂν— | φιλοπόνων— | ἔχων— | ἢ τίσ— | βοσπορίων— | τὸν ὠμόθυμον— | λεύσων— | σχέτλια— | πόνων .. δρόμωι. **879** φιλοπόνων] Enger conj. τλαμόνων. **880 f.** ἁλιαδᾶν L: ἁλιαδῶν r.—ἀΰπνους MSS., and Ald.: ἀμφ' ἀΰπνους Hermann.—ἄγρας] γρ. ἕδρας a late hand in L. Reiske conj.

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similar phrase in *Suppl.* 818 (Adrastus) ἔχεις ἔχεις (*sc.* τὰ τέκνα)—ΧΟ. πημάτων γ' ἄλις βάρος. Cp. also *Cycl.* 683 ΧΟ... ἔχεις; ('hast thou caught them?') ΚΥ. κακόν γε πρὸς κακῷ. For a like coincidence, see 591 n.

876 **κοὐδὲν εἰς ὄψιν πλέον**, lit., 'and nothing more in respect to seeing,'—*i.e.*, to descrying the object of our search. For this sense of εἰς, cp. *O. T.* 706 n.

877 f. **ἀλλ' οὐδὲ μὲν δή**, in rejecting an alternative: *Tr.* 1128, *El.* 913.—**τὴν ἀφ' ἡλίου βολῶν**: so Eur. *Or.* 1258 ἐγὼ μὲν οὖν τρίβον | τόνδ' ἐκφυλάξω, τὸν πρὸς ἡλίου βολάς. βολαί, like *ictus* (Hor. *C.* 2. 15. 10),=ἀκτῖνες: cp. Eur. *Bacch.* 14 ἡλιοβλήτους πλάκας.—**δηλοῖ**=δῆλός ἐστι: cp. 471 n. 'He is not found to have appeared anywhere *along the path* from the east.' The acc. **κέλευθον** denotes the ground which the searchers have traversed: the phrase is a terse equivalent for οὐδαμοῦ δηλοῖ φανεὶς τοῖς τὴν .. κέλευθον ἐλθοῦσιν. There is no real resemblance to *El.* 1273 φιλτάταν | ὁδὸν ἐπαξιώσας ὧδέ μοι φανῆναι, where ὁδὸν is cognate acc. to φανῆναι as implying ἐλθεῖν (cp. *ib.* 1318 ἐξήκεις ὁδόν).

879—973 A κομμός, in which the Chorus has both lyrics and trimeters; Tecmessa, trimeters only (except ἰώ μοί μοι, etc.). Verses 879—914 form a strophe,=antistr. 925—960. The lyric parts of strophe and antistrophe correspond thus: (1) 879—890=925—936: (2) 900—903=946—949: (3) 909—914=954—960. The intervals between the lyrics are filled by dialogue between the Chorus and Tecmessa, mainly in trimeters: thus (1) 891—899=937—945: (2) 904—907=950—953.

At the close of the strophe, Tecmessa has ten trimeters (915—924); at the close of the antistrophe, thirteen (961—973): in the latter speech, however, some critics reject vv. 966—968, and so make it equal with the other. On this view, 879—924 =925—973.

For the lyric metres see Metrical Analysis.

879 ff. **τίς ἂν** with the optat. (ἀπύοι, 887) expresses a wish, cp. *El.* 1103 n.—**ἁλιαδᾶν**, sons of ἅλιοι (sea-faring men,

SEMI-CH. 2. Only much toil, and nothing more to see.
SEMI-CH. 1. And clearly the man hath not been seen either along the path that fronts the morning ray.

CH. O for tidings from some toiling fisher, busy about his sleepless quest,—or from some nymph of the Olympian heights, or of the streams that flow toward Bosporus,—if anywhere such hath seen the man of fierce spirit roaming! 'Tis hard that I, the wanderer who have toiled so long, cannot come near him with prospered course, but fail to descry where the sick man is. Strophe.

κόρας ('eyes'). **883** *θεᾶν* L: *θεῶν* r, and Ald. **884** *ποταμῶν* Mosq. a, b: *ποταμῶν ἴδρις* most MSS. and Ald. In L two letters have been erased between *ποταμῶν* and *ἴδρις*, whence Bergk conj. *ποταμῶν ἐφυδρίς* (*Hist. Gr. Lit.* vol. III. p. 465). **886** *λεύσσων*] *λεύσων* L. **887** *ἀπύοι*] L has the letters *οι* written small in an erasure after *υ*. At an interval after *ἀπύοι*, a word of four or five letters has been erased: "....—*ἀπύει* Γ. **888** *ἐμέ γε τὸν*] Heath suspects this v., which Nauck too would omit. **889** *οὐρίωι..δρόμωι* made in L from *οὐρίων..δρόμων*.—*πελάσαι*] *προσπελάσας* Aug. c. **890** *ἀλλ' ἀμενηνὸν*] In L the first *ν* has been made from *μ*.—*ἀλλὰ μεμήνός'* Δ (and as *v. l.* in Pal.), as Musgrave had conjectured. Wecklein conj. *ἀλλὰ ποθεινὸν* (*Ars Soph. em.* p. 46); Morstadt, *βεβηκότ'*.

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fishermen); poetical for *ἁλιέων*, like *παῖδες Ἑλλήνων* (Aesch. *Pers.* 402). The use of the patronymic in Greek poetry was a free one; thus Pindar can say *ἀφθίτου Ἐννοσίδα* (Poseidon, *P.* 4. 33), forming the word from *ἔνοσις*. We might compare *τεκτονίδης*, which occurs as a proper name in *Od.* 8. 114.—**ἔχων.. ἄγρας**: cp. 564 *θήραν ἔχων* (n.).—**ἀΰπνους**: the *υ* is long here, as in *O. C.* 685 (where *ἄϋπνοι*=*ἀηδών* in 672), though short in *Ph.* 848: as in *Ph.* 827 the first *Ὕπνε* has *ῡ*, and the second *ŭ*. Hermann unnecessarily inserted **ἀμφ'** before *ἀΰπνους* (taking the *υ* as short). The metre is dochmiac: cp. 926 n.

883 ff. *ἢ τίς Ὀλυμπιάδων θεᾶν κ.τ.λ.* 'Can any Oread of the Mysian Olympus, or any Naiad of the streams that flow into the Hellespont, tell us where he is?' **θεᾶν** is understood again with **ποταμῶν** (*Ὀλυμπιάδες θεαί, ἢ θεαὶ ποταμῶν*): for the adj. co-ordinated with a gen., cp. Pind. *N.* 8. 2 *παρθενηίοις παίδων τ' ἐφίζοισα γλεφάροις*: Eur. *Med.* 404 *τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις*. As to the Mysian Olympus, see on 720.—**ῥυτῶν**, a general epithet of sea or river: Aesch. *Ag.* 1408 *ῥυτᾶς ἐξ ἁλός*: Eur. *Hipp.* 123 *ῥυτὰν παγάν*.—**Βοσπορίων**, of the Hellespont; cp. Aesch. *Pers.* 723, *καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν*; with ref. to the bridges of boats made by order of Xerxes, *ἡ ξεῦξις τοῦ Ἑλλησπόντου* (Her. 7. 35).—The word **ἴδρις**, added in L and most MSS. after **ποταμῶν**, was an early interpolation, caused by the elliptical construction. The schol. (on 879) read it, and explains *ποταμῶν ἴδρις* by *Ναΐς*. But the antistr., v. 930, *πάννυχα καὶ φαέθοντ' ἀνεστέναξες*, is clearly sound; though Elmsley suggested that *ἄναξ* may have dropped out before *ἀνεστέναξες*.

885 ff. **εἴ ποθι..λεύσσων** = *λεύσσων, εἴ ποθι* (=*που*) *λεύσσει*: *Ph.* 1204 *ξίφος, εἴ ποθεν, | ἢ γέννυ, ἢ βελέων τι, προπέμψατε, i.e., εἴ ποθεν προπέμψαι ἔχετε* (n.).—**ἀπύοι**, –⏑–: Ar. *Eq.* 1023 *ἐγὼ μέν εἰμ' ὁ κύων· πρὸ σοῦ γὰρ ἀπύω*. (Moschus 2. 124 has *ἠπύοντες* with *ῡ*: elsewhere the pres. has *ŭ*: the fut. and aor. have *ῡ*.)

σχέτλια, instead of *σχέτλιον*: so 1126 *δίκαια*: *Ph.* 524 *αἰσχρά*: Eur. *Or.* 413 *δεινά*: Thuc. 5. 14 § 4 *ἀδύνατα*.—**τὸν μακρῶν ἀλάταν πόνων**. The similar phrase in Aesch. *P. V.* 900, *ἀλατείαις πόνων*, implies the constr. *ἀλᾶσθαι πόνους* (as cogn. acc.); and Sophocles may have had that in mind. But the gen. could also be explained as equiv. to an adj. *πολύπονον*: cp. *Ant.* 114 *λευκῆς χιόνος πτέρυγι* (n.).—**οὐρίῳ μὴ πελάσαι δρόμῳ**, 'cannot come near him (*sc.* *τῷ Αἴαντι*), with prospered course.' Others take *δρόμῳ* with *πελάσαι*, '*attain to*, obtain, a prosperous course.' (Cp. Pind. *O.* 1. 78 *κράτει..πέλασον*, 'bring me to victory.') Those who read *οὐρίων..δρόμων* (cr. n.) explain it in the same way. But this is surely forced.

890 **ἀμενηνὸν**, enfeebled in mind by

ΤΕ. 11 ἰώ μοί μοι.
ΧΟ. 12 τίνος βοὴ πάραυλος ἐξέβη νάπους;
ΤΕ. 13 ἰὼ τλήμων.
ΧΟ. 14 τὴν δουρίληπτον δύσμορον νύμφην ὁρῶ
15 Τέκμησσαν, οἴκτῳ τῷδε συγκεκραμένην. 895
ΤΕ. 16 ὤχωκ', ὄλωλα, διαπεπόρθημαι, φίλοι.
ΧΟ. 17 τί δ' ἔστιν;
ΤΕ. 18 Αἴας ὅδ' ἡμῖν ἀρτίως νεοσφαγὴς
19 κεῖται, κρυφαίῳ φασγάνῳ περιπτυχής.
ΧΟ. 20 ὤμοι ἐμῶν νόστων· 900
21 ὤμοι, κατέπεφνες, ἄναξ,
22 τόνδε συνναύταν, τάλας·
23 ὦ ταλαίφρων γύναι.
ΤΕ. 24 ὡς ὧδε τοὐδ' ἔχοντος αἰάζειν πάρα.
ΧΟ. 25 τίνος ποτ' ἆρ' ἔπραξε χειρὶ δύσμορος; 905

891 *ἰώ μοί μοι* T (Triclinius): *ἰὼ ἰώ μοί μοι* L (*μοι μοί*), with most MSS., and Ald. **893** *τλήμων* L: *τλῆμον* r. **894** *δουρίληπτον*] L has the *υ* from a late hand. **895** *τέκμη σαν* L. **896** *ὤχωκ'* Dindorf (from a MS. of Herodian *περὶ μεγάλου ῥήματος*): *οἴχωκ'* MSS. and Ald. **900** *ὤμοι*] *ἰώ μόι* L, with most MSS., and Ald.: *ἰώ μοί μοι* Dresd. b (and so Brunck): *ὦ μοι* Dresd. a (a Triclinian correction).—Elmsley, *οἴ μοι*. **901** *ἰώ μοι κατέπεφνες ἄναξ* MSS. Since in the antistrophic v., 947, the MSS. have *δισσῶν ἐθρόησας ἄνανδον*, G. Wolff transposes, reading, *ἰώ μοι, ἄναξ, κατέπεφνες*. Dindorf, *ὤμοι, κατέπεφνες, ἄναξ <σὸν>*, a supplement suggested by Hermann, who

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the *νόσος*, distempered. Cp. *Il.* 5. 887 *ἤ κε ζὼς ἀμενηνὸς ἔα χαλκοῖο τυπῆσιν* ('feeble'),—the only instance of the word in the *Iliad*. In the phrases *ἀμενηνὰ κάρηνα* (*Od.* 10. 521, etc.), *ἀμενηνῶν.. ὀνείρων* (*ib.* 19. 562), the notion is 'unsubstantial.' *ἀμενηνός* is probably formed from *μένος*. (Wecklein suggests that Sophocles here meant by it 'unstable,' 'restless,' as if it came from *μένω*.)—**ὅπου**: *sc. ἐστί*: cp. 33.

891 **ἰώ μοί μοι.** Tecmessa,—who is not seen till v. 894,—is approaching the entrance on the spectator's left, when she descries the body of Ajax lying at the other side of the scene. The underwood amidst which he has fallen screens the sight from the Chorus, until they draw nearer. (Cp. 815 n.)

892 **τίνος βοὴ κ.τ.λ.**: 'whose cry came from the wood, in the covert near us?' **πάραυλος**, having an *αὐλή* near at hand; screened from view in the neighbouring covert: *τίνος πάραυλος βοή* = *τίνος παραύλου βοή*. Cp. *O. C.* 785 *ἀλλ' ὡς πάραυλον οἰκίσῃς* (*με*), n.

893 **ἰὼ τλήμων**, *sc.* *ἐγώ*, not *Αἴας*. *Ph.* 1102 *ὦ τλάμων τλάμων ἄρ' ἐγώ*.

894 f. **δουρίληπτον**: for the Ionic form, cp. *δούρειος* (Eur. *Tro.* 14), *γούνατα* (*O. C.* 1607), *μοῦνος, ξεῖνος*, etc.—**οἴκτῳ.. συγκεκραμένην**, steeped in the anguish which the lament expresses; *Ant.* 1311 *δειλαίᾳ δὲ συγκέκραμαι δύᾳ* (n.).

896 **ὤχωκα** is now read in Aesch. *Pers.* 13, Soph. fr. 220: and in *Il.* 10. 252 Leaf gives *παρῴχωκεν* (the reading of Aristarchus, acc. to Didymus), instead of *παρῴχηκεν*, as there is no good authority for *ὤχηκα* or *οἴχηκα* before Polybius. *οἴχωκα*, the traditional form here, is Ionic (Her. 1. 189, etc.).

διαπεπόρθημαι: cp. 1198 *ἔπερσεν*: *Tr.* 1104 *ἐκπεπόρθημαι*.

897 **τί δ' ἔστιν**; *O. T.* 319 n.

898 f. **ἡμῖν**, ethic: 216.—**ἀρτίως νεοσφαγὴς**: the same phrase occurs in *Tr.* 1130. Cp. *Ant.* 1283 (*τέθνηκε..*) *ἄρτι νεοτόμοισι πλήγμασιν*.

899 **κρυφαίῳ**: cp. 658 *κρύψω*.—**φασ-**

TE. Ah me, ah me!

CH. Whose cry broke from the covert of the wood near us?

TE. Ah, miserable!

CH. I see the spear-won bride, hapless Tecmessa: her soul is steeped in the anguish of that wail.

TE. I am lost, undone, left desolate, my friends!

CH. What ails thee?

TE. Here lies our Ajax, newly slain,—a sword buried and sheathed in his corpse.

CH. Alas for my hopes of return! Ah, prince, thou hast slain me, the comrade of thy voyage! Hapless man,—broken-hearted woman!

TE. Even thus is it with him: 'tis ours to wail.

CH. By whose hand, then, can the wretched man have done the deed?

also thought of <καὶ>. Hartung adds σὺν (as adv.). Hermann afterwards refrained from change here, and in 947 f. read ἄναυδ' | ἔργ' for ἄναυδον | ἔργον. Bergk writes ὤμοι, κατέπεφνες, ὦναξ (and so Campbell), keeping ἄναυδον in 947, so that a trochee here (-πεφνες) answers to a dactyl there. **902** τάλας Herm.: ἰὼ τάλασ L, with most MSS., and Ald.: ὦ τάλας r. **903** ἰὼ ταλαίφρων L, A, with most MSS., and Ald.: ἰὼ ταλαῖφρον r.—ὦ for ἰὼ Turnebus. **905** τίνος ποτ' ἆρ' ἔπραξε χειρὶ δύσμορος MSS., and Ald.:=951 ἄγαν ὑπερβριθὲς ἄχθος ἤνυσαν. Leaving 951 unchanged, Hermann alters ἔπραξε here to ἔρξε: Wecklein, to ἔπαθε: Blaydes conj. ἔπεσε: while G. Wolff would write τίνος ποτ' ἔπραξε (omitting ἆρ'). See on 951.

γάνῳ περιπτυχής, wrapped, as it were, round the sword; cp. Pind. *N.* 8. 23 (φθόνος) Τελαμῶνος δάψεν νίόν, φασγάνῳ ἀμφικυλίσας. Verg. *Aen.* 10. 681 *An sese mucrone ob tantum dedecus amens* | *Induat.*

900 ὤμοι with gen.: 908, 980: *Tr.* 971. If the first thought of the Salaminians is, in Homeric phrase, ὦλετο μέν μοι νόστος (*Il.* 9. 413), this is an indirect tribute to the chief on whom their welfare depended.

901 f. ὤμοι, κατέπεφνες, ἄναξ..τάλας. The text is not certain here; but it seems most probable that v. 901 is sound, and that in the antistr., 947 f., ἄναυδ' | ἔργ' should replace ἄναυδον | ἔργον. The ἰὼ or ὦ which the MSS. place before **τάλας** in 902 may well have been an error.—Cp. *Ant.* 871 θανὼν ἔτ' οὖσαν κατήναρές με: and *El.* 808.

903 ὦ ταλαίφρων γύναι. We should expect either ὦ ταλαῖφρον γύναι, or ὦ ταλαίφρων γυνή, exclamatory, like *El.* 150 ἰὼ παντλάμων Νιόβα. But the reading given above has the best MS. authority, and is tacitly accepted in several recent editions. I retain it, because the words, though addressed to Tecmessa, are in fact rather a comment upon her fate. Hence it is conceivable that the nom. of the adjective, usual in exclamations, should here be combined with a vocative of the person.

904 ὡς ὧδε τοῦδ' ἔχοντος: cp. 281 n.: 981: *Ant.* 1179 ὡς ὧδ' ἐχόντων τἄλλα βουλεύειν πάρα.—**αἰάζειν**, with allusion to his name (430 f.): cp. 914 δυσώνυμος.

905 τίνος ποτ' ἆρ' ἔπραξε κ.τ.λ. The antistrophic verse is 951, ἄγαν ὑπερβριθὲς ἄχθος ἤνυσαν. I believe that the text is sound here, and that γὰρ has dropped out before ἄχθος in 951. The case is parallel with that of vv. 369 and 384, in the latter of which a syllable was lost. The only tolerable emendation of **ἔπραξε** is **ἔρξε**: and ἔπραξε is the fitter word, since, with its possible sense of 'contrived,' it suits the hypothesis that he may have procured death from another's hand; while ἔρξε would, in that case, be somewhat forced. It may be added that the aorist of ἔρδω is never used by Sophocles in the indicative

ΤΕ. αὐτὸς πρὸς αὑτοῦ· δῆλον. ἐν γάρ οἱ χθονὶ
πηκτὸν τόδ' ἔγχος περιπετὲς κατηγορεῖ.
ΧΟ. ὤμοι ἐμᾶς ἄτας, οἷος ἄρ' αἱμάχθης, ἄφρακτος φίλων·
ἐγὼ δ' ὁ πάντα κωφός, ὁ πάντ' ἄϊδρις,
κατημέλησα. πᾷ πᾷ
κεῖται ὁ δυστράπελος δυσώνυμος Αἴας;

ΤΕ. οὗτοι θεατός· ἀλλά νιν περιπτυχεῖ
φάρει καλύψω τῷδε παμπήδην, ἐπεὶ
οὐδεὶς ἄν, ὅστις καὶ φίλος, τλαίη βλέπειν
φυσῶντ' ἄνω πρὸς ῥῖνας ἔκ τε φοινίας
πληγῆς μελανθὲν αἷμ' ἀπ' οἰκείας σφαγῆς.
οἴμοι, τί δράσω; τίς σε βαστάσει φίλων;
ποῦ Τεῦκρος; ὡς *ἀκμαῖ' ἄν, εἰ βαίη, μόλοι,

907 περιπετὲς] Musgrave conj. περιπετοῦς. **908—914** L divides the vv. thus:—ἰώ μοι— | ἄφρακτος— | ἐγὼ δ'— | ὁ πάντ' ἄϊδρις— | πᾶι πᾶ κεῖται— | ὁ δυσώνυμος αἴας. **908** ὤ μοι Triclinius (T): ἰώ μοι L, with most MSS., and Ald. **909** οἷος L (a corrector has retouched the smooth breathing, to make it clearer: but it was never οἷος). So most (perhaps all) MSS., and Ald. In his second ed. Brunck gave οἵος, and so Herm.: but almost all editors have kept οἷος.—αἱμάχθης] ἡμάχθης r. **910** ἄφρακτος MSS., Suidas s. v., Hesych., and Ald.: ἄφαρκτος Dindorf. **912** πᾶι πᾶ L. **913 f.** ὁ δυστράπελος δυσώνυμος] ὁ δυστράπελος | ὁ δυσώνυμος L, with most MSS., Suidas s.v. δυστράπελος, and Ald.: but the second ὁ is rightly omitted in a few of the later MSS. (as Harl., Mosq. a and b). **915** In L the final ν of νιν has been added

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(though he has ἔρξειεν *Tr.* 935, ἔρξον *ib.* 1201, ἔρξας *Ph.* 117 etc.); and by Aeschylus only once, *Th.* 924 ἐρξάτην (lyr.): for in *Ag.* 1529 ἦρξεν is right, and ἔρξεν only a conjecture. As to v. 951, the insertion of γὰρ is not only admissible, but desirable.

906 f. αὐτὸς πρὸς αὑτοῦ. Cp. *Ant.* 1176 ΧΟ. πότερα πατρῴας ἢ πρὸς οἰκείας χερός; ΑΓ. αὐτὸς πρὸς αὐτοῦ.—**ἐν γάρ οἱ χθονί**: the order of words is Ionic in style; cp. Her. 6. 69 ἐν γάρ σε τῇ νυκτὶ ταύτῃ ἀναιρέομαι: id. 1. 108 ἐκ γάρ οἱ τῆς ὄψιος.. ἐσήμαινον: *Ph.* 468 πρὸς νύν σε πατρός. Join **οἱ**..**πηκτὸν** (dat. of agent: 539).—**κατηγορεῖ**: Aesch. *Ag.* 271 εὖ γὰρ φρονοῦντος ὄμμα σοῦ κατηγορεῖ.

περιπετὲς, in passive sense, 'on which he has fallen': a bold use, as Eustathius felt (p. 644. 47): Σοφοκλῆς ἔγχος περιπετὲς εἰπεῖν ἐτόλμησεν, ᾧ περιπέπτωκεν Αἴας. Lobeck quotes some phrases which, though not precisely similar, are analogous; as Aelian *Hist. An.* 15. 10 τὰ ἄγκιστρα..περιπαγέντα τοῖς ἰχθύσι, *i.e.*, 'on which the fish are caught,' (περιπαρέντα Schneider): Chrysost. *Opp.* vol. III. p. 85 A ἑαυτῷ τὸ ξίφος περιέπειρε, made the sword a spit for his body, *i.e.* transfixed himself with his sword.

909 f. οἷος, the reading of the MSS., is far better here than οἵος.—**ἄφρακτος**. Dindorf writes ἄφαρκτος, as the older Attic form. Attic inscriptions attest φάρξαι (420 B.C.) and διαφάρξαντι (409 B.C.): though διαφράξαι occurs as early as 347 B.C.; Meisterhans, *Gramm. Att. Inschr.* § 43. No instance of ἄφρακτος is quoted from an Attic inscr., but ἄφρακτος occurs *c.* 290 B.C., and often later. For the gen. **φίλων**, cp. 321: *El.* 36 ἄσκευον..στρατοῦ.

911 κωφός, in the general sense of 'dull-witted': schol. ἀναίσθητος. **πάντα**, adv., as *O. C.* 1458 τὸν πάντ' ἄριστον.

913 f. δυστράπελος, 'intractable,' not amenable to a guiding hand; cp. 609 δυσθεράπευτος: and see n. on 595. In Arist. *Eth. Eud.* 3. 7. 6 (p. 1234 *a* 5) the δυστράπελος is the 'morose' man, the

TE. By his own; 'tis well seen: this sword, which he planted in the ground, and on which he fell, convicts him.

CH. Alas for my blind folly, all alone, then, thou hast fallen in blood, unwatched of friends! And I took no heed, so dull was I, so witless! Where, where lies Ajax, that wayward one, of ill-boding name?

TE. No eye shall look on him: nay, in this enfolding robe I will shroud him wholly; for no man who loved him could bear to see him, as up to nostril and forth from red gash he spirts the darkened blood from the self-dealt wound. Ah me, what shall I do? What friend shall lift thee in his arms? Where is Teucer? How timely would be his arrival, might he but come,

by S above the line. **916** καλύψω] Wecklein writes ἐκάλυψα, comparing 535, where in L φύλαξα has come from φυλάξω. **917** ὅστις καὶ φίλος] Nauck conj. ἐχθρὸς ἢ φίλος (also τίς ἄν ποτ' for οὐδείς ἄν). **918 f.** Nauck rejects these two verses. **919** πληγῆς] Wecklein writes φλεβὸς.—μελανθὲν] Burges conj. μελανθὲς: Dindorf, κελαινὸν: Mekler, μολυνθὲν εἶμ'.—οἰκείας] Wecklein (*Ars Soph. em.* p. 49) conj. εἰκαίας (=ματαίας). **920** βαστάσει r, and Ald.: βαστάσῃ L, A, etc. **921** ἀκμαῖος εἰ βαίη (βαίνοι L) μόλοι MSS., and Ald. In L, ἀκμαῖco (meant for ἀκμαῖοσ). The first hand wrote either ἀκμαῖ ο, or ἀκμαῖ only (the ο is blotted, and little more than a dot). The c was added by the same hand which in this play has often supplied an omitted σ. This fact is worthy of note in relation to Wakefield's conj., ἀκμαῖ' ἄν, which Hermann adopted. Vauvilliers conj. ἀκμὴν ἄν. Wecklein writes ὡς ἀκμαῖος ἂν βαίη μολών, with I. Pantazides.

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opposite extreme to βωμολόχος, while the εὐτράπελος is the happy mean.—**δυσώνυμος**: cp. 430 f. The epithets show a natural sequence of thought; 'intractable, and doomed to such a fate as his name foreshadowed.'

915 περιπτυχεῖ φάρει, a cloak or mantle wrapped round him: for the adj., cp. 899. The φάρος, we may suppose, has been brought by a πρόσπολος from the tent hard by. The shrouded corpse, which remains partly visible (cp. 1172), is an effigy, like that of Haemon in the *Antigone* (1258, cp. p. xvii. n.), and of Clytaemnestra in the *Electra* (1466). The actor who played Ajax has now to play Teucer.

παμπήδην is a poet. equiv. (used by Theognis and Aeschylus) for πάμπαν, formed from it with the adverbial suffix -δην: παμπή-δην, instead of παμπάν-δην, by compensatory lengthening of α.

917 ὅστις καὶ φίλος, one at least who is a friend. καί emphasises φίλος: cp. Eur. *H. F.* 58 (ἡ δυσπραξία), ἧς μήποθ', ὅστις καὶ μέσως εὔνους ἐμοί, | τύχοι. *Ion* 232 πάντα θεᾶσθ', ὅ τι καὶ θέμις, ὄμμασι.

918 f. φυσῶντ' ἄνω πρὸς ῥῖνας: a reminiscence perh. of *Od.* 22. 18 (Antinoüs dying of a wound in the throat), αὐτίκα δ' αὐλὸς ἀνὰ ῥῖνας παχὺς ἦλθεν | αἵματος ἀνδρομέοιο: a thick jet of blood *came up* through his nostrils. The blood is forced up *to* the nostrils, and then issues from them. Cp. 1411.—**μελανθὲν**, 'darkened,' can hardly be a simple equiv. for μέλαν: it may denote the darker colour which blood takes from the action of air (as blood which passes through the lungs is darker in colour than arterial blood).—**οἰκείας σφαγῆς**: cp. 260 οἰκεῖα πάθη: *Ant.* 1176 (αἱμάσσεται) πρὸς οἰκείας χερός.

920 βαστάσει: see on 827. The deliber. subjunct. βαστάσῃ, which the schol. prefers, would be unsuitable here.

921 ἀκμαῖ' ἄν...μόλοι seems the best correction of **ἀκμαῖος...μόλοι**. The phrase ἀκμαῖα μολεῖν is quite permissible in poetry: see the examples quoted on 196 f., and add Eur. *Ph.* 310 μόλις φανεὶς | ἄελπτα κἀδόκητα μητρὸς ὠλέναις.—**ἀκμαῖος, εἰ βαίη, μόλοι** is impossible: μόλοι could not stand here for μόλοι ἄν: see on *Ant.* 605 (κατάσχοι).

πεπτῶτ' ἀδελφὸν τόνδε συγκαθαρμόσαι.
ὦ δύσμορ' Αἴας, οἷος ὢν οἵως ἔχεις,
ὡς καὶ παρ' ἐχθροῖς ἄξιος θρήνων τυχεῖν.

ἀντ. ΧΟ. ἔμελλες, τάλας, ἔμελλες χρόνῳ
στερεόφρων ἄρ' ἐξανύσσειν κακὰν
μοῖραν ἀπειρεσίων πόνων. τοιά μοι
πάννυχα καὶ φαέθοντ'
ἀνεστέναζες ὠμόφρων
ἐχθοδόπ' Ἀτρείδαις
οὐλίῳ σὺν πάθει.
μέγας ἄρ' ἦν ἐκεῖνος ἄρχων χρόνος
πημάτων, ἦμος ἀριστόχειρ
– ⏑ ⏑ – ὅπλων ἔκειτ' ἀγὼν πέρι.

922 G. Wolff conj. *συγκαθορμίσαι*. **923** *Αἴας*] *Αἶαν* Suidas s. vv. *οἷος* and *ὦ δύσμορε*.—*οἵως ἔχεις* MSS. (*οἵωσ* made in L from *οἷοσ*). Nauck conj. *οἷων κυρεῖς*: O. Hense, *οἷοις ἔχει*: C. F. Müller, *οἷος ἀνθ' οἵου πέλεις*. Mekler writes, *ὦ δύσμορ', ἅτας οἷος ὢν οἵας ἔχεις*. **924** *παρ' ἐχθροῖς*] *παρ' ἐχθρῶν* Pal., Mosq. b. **925—936** L divides the vv. thus: *ἔμελλεσ— | ἔμελλεσ— | ἄρ'— | μοῖραν— | πόνων — | πάννυχα— | φαέθον|τ' ἀνεστέναζεσ— | ἐχθοδόπ'— | οὐλίῳ— | μέγασ— | πημάτων — | ὅπλων...πέρι.* **926** *στερεόφρων*] *στερεόφρον* r, and Ald.—*ἄρ' ἐξανύσσειν* L, Pal.: *ἄρ' ἐξανύσειν* A, with most MSS., and Ald.: Erfurdt added *ὧδ'* after *ἄρ'*. Blaydes writes, *ὧδ' ὢν ἐξανύσειν* (omitting *ἄρ'*). **930** *πάννυχα καὶ φαέθοντ'*] Blaydes conj. *πάννυχα καὶ φαέθοντος ἐστέναζες* (*sc. τοῦ ἡλίου*): Nauck, *πάννυχος ἀμέριός τ'*.—*ἀν-*

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922 **συγκαθαρμόσαι**: schol. *περιστεῖλαι*. The double compound occurs only here, but Eur. has *καθαρμόζειν* in a similar context, *El.* 1227 *κάλυπτε μέλεα ματέρος | πέπλοις, καθάρμοσον σφαγάς* ('compose,' 'close,' the wounds). Here the sense is, 'compose,' with ref. to the laying out of the dead; cp. *Ant.* 900 *θανόντας αὐτόχειρ ὑμᾶς ἐγὼ | ἔλουσα κἀκόσμησα*: *O. C.* 1602 f. (n.): Ovid *Met.* 9. 502 *peream precor ante torogue | Mortua componar*. The inf. *συγκαθαρμόσαι* stands after *ἀκμαῖ' ἂν μόλοι* as an inf. follows words of 'fitness' (Plat. *Symp.* 173 B *ὁδὸς ἐπιτηδεία καὶ λέγειν καὶ ἀκοῦσαι*).

923 **οἵως ἔχεις**. The adv. *οἵως* has been suspected, but there is no good reason for doubting that it was in use, though less frequent than *οἷον* or *οἷα*: it appears sound in Ar. *Vesp.* 1363, and in Apoll. Rh. 4. 786; though in *Ph.* 1007 we should read *οἵ' αὖ μ' ὑπῆλθες*.—For *οἷος .. οἵως*, cp. 557.

924 **ὡς .. ἄξιος** is best taken as a heightening of **οἵως ἔχεις**: 'how worthy art thou,' etc. This is easier than to supply *ὤν* with *ἄξιος* ('as being worthy'). The sense cannot be, '*so as* to be worthy,' etc.; such an ellipse of *εἶναι* is impossible. —**παρ' ἐχθροῖς**, in their judgment; 620 n. —**τυχεῖν**: *El.* 1469 *κἀπ' ἐμοῦ θρήνων τύχῃ*.

925 **ἔμελλες**: cp. 1027: *Ph.* 1083 *ὡς σ' οὐκ ἔμελλον ἄρ', ὦ τάλας, | λείψειν*.—**χρόνῳ**: because, for several days, he had been brooding over his wrongs (930 f.): cp. 193 *μακραίωνι | ...σχολᾷ*. The words of Odysseus in 1336 f. also imply such an interval between the award of the arms and the death of Ajax.

926 **στερεόφρων**: as in Plat. *Polit.* p. 309 B *τὸ στερεὸν ἦθος* is said of *τὰς ἐπὶ τὴν ἀνδρίαν μᾶλλον ξυντεινούσας* (*φύσεις*). —**ἄρ'**: 233 n.

Erfurdt's insertion of **ὧδ'** before **ἐξανύσειν** has been widely accepted: then *ἐξ-* (corresponding with the *ἄ* of *ἀΰπνους* in 881) takes the place of a short syllable; a license possible in dochmiacs. But L's reading, *στερεόφρων ἄρ'* **ἐξανύσσειν** *κακάν*, gives an exact metrical correspondence, without any conjectural addition. No one could hesitate to prefer

to compose the corpse of this his brother! Ah, hapless Ajax, from what height fallen how low! How worthy, even in the sight of foes, to be mourned!

CH. Thou wast fated, hapless one, thou wast fated, then, with that unbending soul, at last to work out an evil doom of woes untold! Such was the omen of those complainings which by night and by day I heard thee utter in thy fierce mood, bitter against the Atreidae with a deadly passion. Aye, that time was a potent source of sorrows, when the golden arms were made the prize in a contest of prowess! Anti-strophe.

εστέναξες] L has the first α, and αξ, in an erasure.—Elmsley conj. ἄναξ, ἀνεστέναξες, if ἴδρις be kept in 884. **931 ff.** ὠμόφρων] ὠμόφρον r.—Ἀτρείδαις | οὐλίῳ] Nauck would write Ἀτρεΐδαις | ὠμῷ.—σὺν] ν made in L from μ. **934** ἆρ' ἦν] ἆρ' ἦν Lips. a, b: ἦν ἄρ' Ien. **936** ὅπλων ἔκειτ' ἀγὼν πέρι MSS., and Ald. In L a curved line stands opposite ὅπλων in the left margin, showing that the defect had been noticed. To supply the choriambus wanted before ὅπλων, Thiersch conj. οὐλομένων: Musgrave, χρυσοδέτων: Campbell, χρυσοτύπων: Wex, τῶν χρυσέων: Elmsley, ἐν Δαναοῖς: Seyffert, Ἀτρείδαις. Triclinius had inserted Ἀχιλλέως, against metre.—In order to have a spondee before πέρι (=λεύσσειν in 890), Hermann writes ἔκειτ' ἀγὼν ὅπλων πέρι: Wunder, ὅπλων ἔκειθ' ἀγὼν πέρι.

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it, but for a doubt as to whether Tragic lyrics could admit the form ἐξανύσσειν. The doubled σ occurs in *Od.* 16. 373 ἀνύσσεσθαι (fut. midd.): Hes. *Theog.* 954 ἀνύσσας: Pind. *P.* 12. 11 ἄνυσσεν. Sophocles has ὀλέσσας (390), and πέλασσον (*Ph.* 1163). Hartung, G. Wolff, and Wecklein read ἐξανύσσειν: rightly, I believe. Observe that the close kinship of lyric with epic diction here is significantly marked by **οὐλίῳ** in 933,—an epic and Pindaric word which is free from just suspicion, yet occurs nowhere else in Tragedy.

929 f. τοῖα: 164 n.—**πάννυχα καὶ φαέθοντ'**: schol. κατὰ νύκτα καὶ ἡμέραν. Cp. 217 νύκτερος (n.). The bold use of φαέθοντα for ἡμερινά or πανημέρια is interpreted and softened by the preceding πάννυχα. Doubt would be warrantable if φαέθοντ' ἀνεστέναξες stood alone.

931 ff. ὠμόφρων, fierce: cp. 885 τὸν ὠμόθυμον.—**ἐχθοδόπ'**, poet. for ἐχθρά: *Ph.* 1137 φῶτ' ἐχθοδοπόν.—**οὐλίῳ σὺν πάθει**, with deadly resentment. οὐλίῳ refers primarily to his deadly hatred of the Atreidae, but suggests also the fatal result of his mood. For πάθος with ref. to an affection of the mind, cp. *Ph.* 899 ἀλλ' ἐνθάδ' ἤδη τοῦδε τοῦ πάθους κυρῶ (*sc.* τῆς ἀπορίας). With the exception of these two passages, there is perhaps no clear example of πάθος so used before Plato. (Thuc. 3. 84, where διὰ πάθους ἐπιθυμοῦντες occurs in § 1, is an interpolated chapter.)

It is indeed possible to render **οὐλίῳ σὺν πάθει**, as Prof. Campbell does, 'under thy calamitous *wrong*' (the disappointment as to the arms). But οὐλίῳ is clearly suggestive of a direct reference to ὠμόφρων ἐχθοδόπ' Ἀτρείδαις. Further, the prep. σὺν more naturally denotes an accompaniment of the bitter utterance than the cause which had provoked it.

934 μέγας . . ἦν . . ἄρχων, lit., was potent in beginning, = σφοδρῶς ἦρχε: the use of μέγας being analogous to that of πολύς in such phrases as πολλὸς ἦν λισσόμενος (Her. 9. 91). For ἄρχων, cp. *Tr.* 871 ὡς ἆρ' ἡμὶν οὐ σμικρῶν κακῶν | ἦρξεν τὸ δῶρον: Thuc. 2. 12 § 3 ἤδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἄρξει.

935 f. ἦμος, used even in trimeters, *O. T.* 1134, etc.—**ἀριστόχειρ ἀγών**, like ὠκύπους ἀγών (*El.* 699), ῥιμφάρματοι ἅμιλλαι (*O. C.* 1062).

ὅπλων. The defect of –⏑⏑– before this word is proved by the metre of the strophe, 890, ἀλλ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν ὅπου. Musgrave proposed **χρυσοδέτων**: cp. *Il.* 20. 268, referring to the arms of Achilles, χρυσὸς γὰρ ἐρύκακε, δῶρα θεοῖο. The last syll. of ἀριστόχειρ might facilitate the loss of a word beginning with χρ. For other suggestions, see cr. n.

ἔκειτ'. κεῖμαι is the classical pf. pass.

ΤΕ. 11 ἰώ μοί μοι.
ΧΟ. 12 χωρεῖ πρὸς ἦπαρ, οἶδα, γενναία δύη.
ΤΕ. 13 ἰώ μοί μοι.
ΧΟ. 14 οὐδέν σ' ἀπιστῶ καὶ δὶς οἰμῶξαι, γύναι, 940
15 τοιοῦδ' ἀποβλαφθεῖσαν ἀρτίως φίλου.
ΤΕ. 16 σοὶ μὲν δοκεῖν ταῦτ' ἔστ', ἐμοὶ δ' ἄγαν φρονεῖν.
ΧΟ. 17 ξυναυδῶ.
ΤΕ. 18 οἴμοι, τέκνον, πρὸς οἷα δουλείας ζυγὰ
19 χωροῦμεν, οἷοι νῷν ἐφεστᾶσι σκοποί. 945
ΧΟ. 20 ὤμοι, ἀναλγήτων
21 δισσῶν ἐθρόησας *ἄναυδ'
22 ἔργ' Ἀτρειδᾶν τῷδ' ἄχει.
23 ἀλλ' ἀπείργοι θεός.
ΤΕ. 24 οὐκ ἂν τάδ' ἔστη τῇδε μὴ θεῶν μέτα. 950
ΧΟ. 25 ἄγαν ὑπερβριθὲς <γὰρ> ἄχθος ἤνυσαν.
ΤΕ. 26 τοιόνδε μέντοι Ζηνὸς ἡ δεινὴ θεὸς
27 Παλλὰς φυτεύει πῆμ' Ὀδυσσέως χάριν.

937 *ἰώ μοί μοι*] *ἰώ μοι μοί* L, and so in 939, 974. **938** *γενναία δύη*] F. W. Schmidt conj. *δειλαία δύη*: Bergk, *γενναία γύναι*. **940** *οἰμῶξαι* r: *οἰμώξαι* L.—*γύναι*] Bergk conj. *δύην*. **941** *ἀρτίως*] L has *ου* written above *ωσ*. The schol. has: *ἀρτίου*] *γνησίου. οὐ γάρ ἐστι χρονικόν*. **945** *νῷν*] *νῶϊν* L.—*ἐφεστᾶσι* Ald.: *ἐφεστᾶσιν* L.—*σκοποί*] gl. in L, *οἱ Ἀτρεῖδαι*. Nauck conj. *κόποι*. **946—949** L divides the vv. thus:—*ὤμοι*— |

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of *τίθημι* (*τέθειμαι* being used in a middle sense). Cp. 572 f. *τεύχη .. | θήσουσ' Ἀχαιοῖς* (n.).

938 ἦπαρ: cp. Aesch. *Eum.* 135 *ἄλγησον ηπαρ ἐνδίκοις ὀνείδεσιν.*—**γενναία**, true-hearted, loyal, like *γενναῖον ἔπος* (*Ph.* 1402), *γενναῖοι πόνοι* (Eur. *H. F.* 357). The schol., wrongly, *ἡ ἰσχυρά*: a version at which he arrived perh. rather through the use of *γενναῖος* as='fine,' 'good of its kind,' than through the idea of 'genuine,' *γνησία*.

940 καὶ δὶς: cp. 432 *καὶ δὶς αἰάζειν*. The aor. **οἰμῶξαι** (referring to each act of utterance), as in *El.* 788 *οἴμοι τάλαινα· νῦν γὰρ οἰμῶξαι πάρα*: and *ib.* 285 *κλαῦσαι*. Cp. 982 *στενάζειν*, of continued lament.

941 ἀποβλαφθεῖσαν .. φίλου: bereft of him: properly, arrested by a hand which separates her from him (*El.* 696 *ὅταν δέ τις θεῶν | βλάπτῃ, δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν*). For the gen. (not found elsewhere with *ἀποβλάπτω*), cp. Aesch. *Ag.* 120 *βλαβέντα λοισθίων δρόμων*: Tyrtaeus fr. 12. 39 *οὐδέ τις αὐτὸν | βλάπτειν οὔτ' αἰδοῦς οὔτε δίκης ἐθέλει.*

ἀρτίως. The schol. read **ἀρτίου**, which he explains by *γνησίου*: and this reading was approved by Bergk in *Rhein. Mus.* (1847) p. 150, though in his text (1858) he kept *ἀρτίως*. Hartung gives *ἀρτίου*, explaining it of close, congenial friendship (*Ant.* 570 *οὐχ ὥς γ' ἐκείνῳ τῇδέ τ' ἦν ἡρμοσμένα*). But *ἀρτίως*, though somewhat tame, is clearly genuine.

942 δοκεῖν, to conjecture; **φρονεῖν**, to understand, to feel, by one's own experience: cp. *O. C.* 1741 *φρονῶ*, 'I know it well.' As the Chorus had recognised Tecmessa's unique place in the affections of Ajax (211 f.), so by *δοκεῖν* she implies that they can at least form some estimate of her loss.

944 f. δουλείας ζυγά: her old fear; 499.—**οἷοι** might be a second exclamation; but seems better taken as causal (=*ἐπεὶ τοιοῦτοι*). Cp. *O. T.* 701 *Κρέοντος, οἷά μοι βεβουλευκὼς ἔχει.*—**σκοποί**, the *δεσπόται* (500) who will be the overseers of her servile tasks (503, *λατρείας*). Cp. Aesch. *Suppl.* 381 *τὸν ὑψόθεν σκοπὸν ἐπισκόπει, | φύλακα πολυπόνων | βροτῶν*: the watchful god, who punishes guilt.

ΤΕ. Woe, woe is me!

ΧΟ. The anguish pierces, I know, to thy true heart.

ΤΕ. Woe, woe is me!

ΧΟ. I marvel not, lady, that thou shouldst wail, and wail again, who hast lately been bereft of one so loved.

ΤΕ. 'Tis for thee to conjecture of these things,—for me, to feel them but too sorely.

ΧΟ. Yea, even so.

ΤΕ. Alas, my child, to what a yoke of bondage are we coming, seeing what task-masters are set over thee and me!

ΧΟ. Oh, the two Atreidae would be ruthless—those deeds of theirs would be unspeakable, which thou namest in hinting at such a woe! But may the gods avert it!

ΤΕ. Never had these things stood thus, save by the will of the gods.

ΧΟ. Yea, they have laid on us a burden too heavy to be borne.

ΤΕ. Yet such the woe that the daughter of Zeus, the dread goddess, engenders for Odysseus' sake.

δισσῶν— | *ἄναυδον—* | *ἀλλ'...θεόσ.* **946** *ὤϊμοι* (*sic*) L: with *γρ. ἰώ μοι*, from S. **947 f.** *ἄναυδ'* | *ἔργ'* Hermann: *ἄναυδον* | *ἔργον* MSS. **948** *τῶιδ'* made in L from *τοδ'*. **951** *ἄγαν* L, Γ, T, and lemma of schol. in L: *ἄγαν γ'* L^2 (=Lb), Pal., Δ, Θ, Harl., and Ald.: *ἄγαν δ'* A and Brunck.—*ὑπερβριθὲς*] After this word Brunck adds *τόδ'*: Elmsley, *γὰρ*: Blaydes conj. *ὑπερβριθές γε τἄχθος*.—*ἄχθος*] Nauck conj. *ἄλγος*.—*ἦνυσαν*] In L the 1st hand wrote *ἦνυσαν*, and another added the breathing. Two of the later MSS. (Ien., Mosq. b) have *ἦνυσας*. **952** *θεὸς*] *θεὰ* r.

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946 ff. **ὤμοι, ἀναλγήτων** *κ.τ.λ.*: 'in this sorrow (**τῷδ' ἄχει**, lit., 'by' it, by the mention of it), thou hast named deeds of the Atreidae that are unutterable,—that make them ruthless': *i.e.*, if they should indeed enslave thee, their act would be infamous. **ἀναλγήτων**, as its emphatic place shows, has a predicative force. For **ἄναυδ' | ἔργ'**, as a correction of *ἄναυδον | ἔργον*, see on 901.—**ἄχει** does not literally mean 'lament,' though it might be so rendered here, as in *O. C.* 1722 *λήγετε τοῦδ' ἄχους* (where the literal sense is, 'cease from this sorrowing').

950 **οὐκ ἂν τάδ' ἔστη** *κ.τ.λ.* The last words of the Chorus, **ἀλλ' ἀπείργοι θεός**, imply that the Atreidae may, after all, be capable of such cruelty, if the gods do not hinder them. Tecmessa replies that things could not have come to the present pass without the help of the gods; so that it is vain to rest hopes on them.

τάδ'..τῇδε: Aesch. *P. V.* 511 *οὐ ταῦτα ταύτῃ Μοῖρά πω τελεσφόρος | κρᾶναι πέπρωται.*—**ἔστη**, have been brought to this state: cp. *Ant.* 1156 *οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον | οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ* (n.).—**μὴ θεῶν μέτα**, *sc.* *στάντα*, = *εἰ μὴ μετὰ θεῶν τῇδε ἔστη*: cp. *O. T.* 1456 *οὐ γὰρ ἄν ποτε | θνήσκων ἐσώθην, μὴ 'πὶ τῳ δεινῷ κακῷ*, *sc.* *σωθείς*.

951 **ἄγαν ὑπερβριθὲς** *κ.τ.λ.* The defect of a syllable in the MSS. here (see 905 n.) is best supplied by **γάρ**, which expresses assent: cp. *Ph.* 755 ΝΕ. *δεινόν γε τοὐπίσαγμα τοῦ νοσήματος.* | ΦΙ. *δεινὸν γὰρ οὐδὲ ῥητόν*. The addition of **γ'** after **ἄγαν** in some MSS. seems to have been prompted by a sense that some such link with the preceding verse was required.—**ἄχθος**, of sorrow, as *Ph.* 1168 *μυρίον ἄχθος δ ξυνοικεῖ*.—**ἦνυσαν**, effected, brought about, as *Ph.* 1145 *κοινὰν ἦνυσεν ἐς φίλους ἀρωγάν*. Not, 'have made too heavy,' like *O. T.* 166 *ἠνύσατ' ἐκτοπίαν φλόγα πήματος*.

952 f. **μέντοι**, 'yet,'—crushing though the sorrow is: cp. *O. C.* 780 f. *ἆρ' ἂν*

ΧΟ. ἦ ῥα κελαινώπαν θυμὸν ἐφυβρίζει πολύτλας ἀνήρ, 954
γελᾷ δὲ τοῖσδε μαινομένοις ἄχεσιν
πολὺν γέλωτα, φεῦ φεῦ,
ξύν τε διπλοῖ βασιλῆς κλύοντες Ἀτρεῖδαι. 960

ΤΕ. οἱ δ' οὖν γελώντων κἀπιχαιρόντων κακοῖς
τοῖς τοῦδ'. ἴσως τοι, κεἰ βλέποντα μὴ 'πόθουν,
θανόντ' ἂν οἰμώξειαν ἐν χρείᾳ δορός.
οἱ γὰρ κακοὶ γνώμαισι τἀγαθὸν χεροῖν
ἔχοντες οὐκ ἴσασι, πρίν τις ἐκβάλῃ. 965

954—960 L divides the vv. thus:—ἦ ῥα— | θυμὸν— | ὁ πολύτλας— | γελᾷ— | πολὺν— | ξύν τε— | κλύοντες ἀτρεῖδαι. **954** κελαινώπαν L (ώ from ω), with most MSS., Suidas s.v., and Ald.: κελαινῶπα Δ, with Eustathius p. 72. 4. Blaydes writes κελαινῶπ' ἀν (=ἀνά): Hartung, κελαινῶπ' ἔνθυμον (see comment.). **956** πολύτλας] ὁ πολύτλας MSS. and Ald.: Porson on Eur. *Or.* 1297 pointed out that the art. should be omitted (cp. 913 f.). **957** γελᾷ δὲ MSS.: Blaydes writes γελᾷ τε.—τοῖσδε Elmsley: τοῖσ L, with most MSS., and Ald.: τοῖσι Triclinius: σοῖσι Hermann.—ἄχεσιν r, and Ald.: ἄχεσι L. **959** ξύν τε MSS.: ξὺν δὲ Blaydes.—βασιλῆς r: βασιλῆες L, A,

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ματαίου τῆσδ' ἂν ἡδονῆς τύχοις; | τοιαῦτα μέντοι καὶ σὺ προσφέρεις ἐμοί. (It is not a mere expression of assent, 'yes,' as Paley takes it.)—**Ζηνὸς ἡ δεινὴ θεός**: for the simple gen. of parentage, cp. 172 Διὸς, 1302 Λαομέδοντος: *Ant.* 824 τὰν Φρυγίαν ξέναν | Ταντάλου. In 401 and 450 the art. (ἡ) is prefixed to Δώς.—**φυτεύει**: cp. *O. T.* 347 ξυμφυτεῦσαι τοὔργον.

954 f. ἦ ῥα: 172 n.—**ἐφυβρίζει** here denotes, not deeds or words of insult, but secret exultation; hence it is joined with **κελαινώπαν θυμὸν** as an acc. 'of the inner object,' like that which is often added to verbs of feeling (γέγηθέ τε φρένα, *Il.* 8. 559: ταράσσομαι φρένας, *Ant.* 1095). κελαινώπαν (κελαινός, ὤψ) is not simply an equiv. for κελαινόν: the second part of the compound suggests the dark soul which watches from its place of concealment with malevolent joy; as Philoctetes says to Odysseus, ἀλλ' ἡ κακὴ σὴ διὰ μυχῶν βλέπουσ' ἀεὶ | ψυχή etc.—The epithet 'dark,' 'black,' is often given to a mind strongly moved by passion (esp. anger): *Il.* 1. 103 μένεος δὲ μέγα φρένες ἀμφὶ μέλαιναι | πίμπλαντ': Theogn. 1199 καί μοι κραδίην ἐπάταξε μέλαιναν (dark with resentment): Aesch. *Cho.* 414 σπλάγχνα δέ μου κελαινοῦται: *Pers.* 114 ταῦτά μοι μελαγχίτων | φρὴν ἀμύσσεται φόβῳ. Here, however, dark *malignity* is implied, as by κελαινόφρων (Aesch. *Eum.* 459, of Clytaemnestra).

The form κελαινώπης occurs only here, though Pind. *P.* 1. 7 has the fem., κελαινῶπιν..νεφέλαν. In *P.* 4. 212 he uses κελαινώψ (κελαινώπεσσι Κόλχοις): and Blaydes here gives **κελαινῶπ' ἀν θυμὸν**: an ingenious conjecture. But the Sophoclean apocopè of ἀνά is elsewhere confined to compounds (see on *Ant.* 1275 ἀντρέπων).

Schneidewin strangely understands, 'Odysseus mocks at the frenzy-darkened soul of Ajax.' Hartung writes **κελαινῶπ' ἔνθυμον**: 'mocks at the brooding, passionate man' (Ajax),—referring to Arist. *Pol.* 4. (7.) 7. 3 (where, however, ἔνθυμος ='spirited,' opp. to ἄθυμος).

956 πολύτλας, much-enduring, 'patient,'—the Homeric epithet, applied with bitter irony: he has known how to work and wait.—Not 'unflinching,' in the sense of 'sticking at nothing' (παντουργός, v. 445).

957 f. γελᾷ δὲ, the traditional reading, is slightly better here than **γελᾷ τε**: δέ, implying that the speaker turns to a new point, here serves to mark a climax: Odysseus exults in thought,—yes, and laughs aloud. For **γελᾷ**, cp. 382: *Ph.* 1125 (καί που..) ἐγγελᾷ, χερὶ πάλλων | τὰν ἐμὰν μελέου τροφάν.—**τοῖσδε..ἄχεσιν**, dat. of object with γελᾷ: cp. 1042: Ar. *Nub.* 560 ὅστις οὖν τούτοισι γελᾷ, τοῖς ἐμοῖς μὴ χαιρέτω.—**μαινομένοις**: as μαίνομαι is said of fire, strife, etc., so here it denotes 'frantic' griefs, but with a further refer-

CH. Doubtless, the patient hero exults in his dark soul, and mocks with keen mockery at these sorrows born of frenzy. Alas! And with him, when they hear the tidings, laugh the royal brothers, the Atreidae.

TE. Then let them mock, and exult in this man's woes. Perchance, though they missed him not while he lived, they will bewail him dead, in the straits of warfare. Ill-judging men know not the good that was in their hands, till they have lost it.

with most MSS., and Ald.: *βασιλέες* T (Triclinius). **961** *οἴδ'* (from *οἶδ'*) L, with most MSS., and Ald.: *οἶδ' αὖ* one MS. of Suidas s.v. *βλέποντες* (where 961—963 are quoted). Hermann wrote *οἳ δ' οὖν*: Bergler, *οἱ δ' οὖν* (and so A). **962** *τοῦδ'*] *δ* made in L from *σ*.—*ἴσως*] In L the 1st hand wrote *ἴσω*, and C has been added by a corrector: cp. 921.—*'πόθουν*] Nauck conj. *'φίλουν* (or, as he would write it, *ἐφίλουν*). **964** *τἀγαθὸν χεροῖν* L, with most MSS., and Ald.: *τἀγάθ' ἐν χεροῖν* Mosq. b, and one of Brunck's MSS. (as Reiske had conjectured): which Cobet prefers, *Var. L.* p. 15. **965** *ἐκβάλῃ*] *ἐκβάλοι* Γ.

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ence to their source in the *μανία* of Ajax. Cp. Eur. *I. A.* 548 *μαινομένων οἴστρων* (so Reiske, for *μαινόμεν'*).

959 ξύν τε: for the adv. *ξύν*, cp. 1288, *Ant.* 85.

961 ff. οἱ δ' οὖν: 114 n.—**κεἰ . . μὴ**, where *εἰ καὶ μή* would be normal (563 n.). —**'πόθουν**, 'missed him,' during the interval between the award of the arms and his death, when he remained in seclusion (193 f., n.). *Il.* 6. 361 (Hector) *δῶρ' ἐπαμύνω | Τρώεσσ', οἵ μέγ' ἐμεῖο ποθὴν ἀπεόντος ἔχουσιν.* 1. 240 *ἦ ποτ' Ἀχιλλῆος ποθὴ ἵξεται υἷας Ἀχαιῶν.* For the prodelision of the augment in the last foot of the v., cp. 557 *'τράφης*.

ἐν χρείᾳ δορός, 'in the need of the spear'='in the straits of war': cp. 1275: *Ant.* 670 *δορὸς . . ἐν χειμῶνι*.—Not, 'when they need *his* spear.'

964 f. κακοὶ γνώμαισι: cp. 1374 *γνώμῃ σοφόν*.—**τἀγαθὸν χεροῖν** is better attested than **τἀγάθ' ἐν χεροῖν**: and in this context the singular *τἀγαθὸν* is preferable. For the dat., cp. *El.* 431 *ὧν ἔχεις χεροῖν, Tr.* 265 *χεροῖν . . ἔχων βέλη*.

πρίν τις ἐκβάλῃ=*πρὶν ἐκβάλωσι*: the collective *τις*, as in Thuc. 4. 85 § 6 *οἷς ἂν ἐπίω, ἦσσόν τις ἐμοὶ πρόσεισι, δυσχερὲς ποιούμενοι κ.τ.λ.* From the primary sense of 'casting out,' *ἐκβάλλειν* derives that of 'throwing away,' 'losing by one's own folly': cp. Ar. *Eccl.* 750 *οὐ γὰρ τὸν ἐμὸν ἰδρῶτα καὶ φειδωλίαν | οὐδὲν πρὸς ἔπος οὕτως ἀνοήτως ἐκβαλῶ*. So a schol. here explains, *πρὶν ἄν τις αὐτοῦ στερηθῇ*. Sophocles has this use, with various shades of meaning, in *Ant.* 648 (where see n.), *O. T.* 611, *O. C.* 631. [We could also render, 'until one *strike it out* of their hands'; cp. *Od.* 2. 396 *πλάζε δὲ πίνοντας, χειρῶν δ' ἔκβαλλε κύπελλα*. But a reason for preferring the other view is that it represents the loss as due solely to the folly of the possessors themselves; and thus suits the context better.]

For the sentiment, cp. Mimnermus fr. 1 (in Nauck's *Frag. Trag.* 2nd ed., p. 829) *δεινοὶ γὰρ ἀνδρὶ πάντες ἐσμὲν εὐκλεεῖ | ζῶντι φθονῆσαι, κατθανόντα δ' αἰνέσαι*. Plaut. *Capt.* 1. 2. 39 *Tum denique homines nostra intelligimus bona, | Quom quae in potestate habuimus ea amisimus*. Hor. *C.* 3. 24. 31 *Virtutem incolumem odimus, | Sublatam ex oculis quaerimus invidi*.

966—973 Various theories of interpolation have been held with regard to this passage: see Appendix. Most of them are founded on the assumption that Tecmessa's former speech of ten lines (915—924) must be balanced by a speech of the same length here, and that therefore three of the thirteen verses (961—973) must be struck out. (Nauck, who rejects 918 f., strikes out five verses here, 966—970.)

As several objections arise from the alleged incoherence of the speech, it is well to observe the train of thought in 961—973.

'Let them mock, if they will, at the fate of Ajax; they will perhaps find out, in time of need, what they have lost; foolish men never know their own good fortune till they have thrown it away

ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκύς,
αὑτῷ δὲ τερπνός· ὧν γὰρ ἠράσθη τυχεῖν
ἐκτήσαθ' αὑτῷ, θάνατον ὅπερ ἤθελεν.
τί δῆτα τοῦδ' ἐπεγγελῷεν ἄν κάτα;
θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὔ.
πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.
Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ
λιπὼν ἀνίας καὶ γόους διοίχεται.

ΤΕΥΚΡΟΣ.

ἰώ μοί μοι.

ΧΟ. σίγησον· αὐδὴν γὰρ δοκῶ Τεύκρου κλύειν
βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

ΤΕΥ. ὦ φίλτατ' Αἴας, ὦ ξύναιμον ὄμμ' ἐμοί,
ἆρ' ἠμπόληκας ὥσπερ ἡ φάτις κρατεῖ;

966—973 For the supposed interpolations in this passage, see Appendix. **966** *ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκύς* L. The accent on ἤ is from a later hand: the scribe wrote either ἡ or ἦ. The ὸ of *πικρὸς* is partially erased, and the *σ* almost wholly. Four dots ·:· are placed before the verse. There is no variant in the other MSS. The Aldine has a comma after *τέθνηκεν* (as well as after *γλυκύς*).—For ἢ Schneidewin wrote ἦ: Reiske, Porson and Elmsley conj. *εἰ*: Hartung writes ὡς: Blaydes, καὶ. **967** αὑτῶι made in L from αὐτῶι.—Hoffmann conj.

(961—965). No, his death is no gain for them—though it is anguish for me: for *him*, it is the release which he desired (966—968). Why should they mock at him, then? They cannot even claim that his death was their work; it is the affair of the gods (969 f.). So Odysseus may exult, if he pleases, but it is an empty triumph. He and his friends have merely suffered a *loss*; Ajax is gone, —and has left nothing behind him but the sorrow which is mine' (971—973).

966 f. ἐμοὶ πικρὸς κ.τ.λ. Schol. in L: μᾶλλον ἐμοὶ πικρὸς τέθνηκεν ἤπερ ἐκείνοις γλυκύς. This is the only tenable explanation of the words. For the omission of μᾶλλον, cp. *Il.* 1. 117 βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι: Her. 3. 40 βούλομαι..οὕτω διαφέρειν τὸν αἰῶνα ἐναλλὰξ πρήσσων ἢ εὐτυχέειν τὰ πάντα. No proposed substitute for **ἢ** (**ᾗ**, **εἰ**, **ὡς**, **καὶ**) really fits the sense. Her point throughout is that the death of Ajax is no triumph for the Greeks—only a loss. The sole positive result is her own wretchedness. **γλυκύς** means, a cause of rejoicing for them—if they knew their own interest. Instead of *οὐ κείνοις γλυκύς*, ἀλλ' *ἐμοὶ πικρός*, we have *ἐμοὶ πικρὸς* (μᾶλλον) *ἢ κείνοις γλυκύς*: cp. Thuc. 1. 34 § 2 πολέμῳ μᾶλλον ἢ τῷ ἴσῳ ἐβουλήθησαν τὰ ἐγκλήματα μετελθεῖν (=οὐ τῷ ἴσῳ, ἀλλὰ πολέμῳ).

θάνατον is in appos. with the *ταῦτα* implied (as antecedent) by **ὧν**: as we could say,—'*all* that he desired he has found,—the death of his choice.'

969 ἐπεγγελῷεν, as in 454, 989.—**κάτα**, placed after its case, as in 302, and also separated from it, like *ἐν* in 906. We find *κατά* joined with a similar compound verb in *El.* 834 f. *κατ' ἐμοῦ..| μᾶλλον ἐπεμβάσει*.—Conjectures which aim at **ἐγγελῷεν** (*τοιοῦδ'*, *τοῦδ' ἄν*, *τοῦδέ γ'*) are needless: the stress on **τοῦδ'** mitigates the harshness of the verse.

970 θεοῖς κ.τ.λ.: the dat. is one of relation: his death is a matter between the gods and himself,—one in which the Greek chiefs have no part. ('His death concerns the gods,—not them, not them': Whitelaw.) See on *El.* 1152 *τέθνηκ' ἐγὼ σοί*. The implied meaning is that his death has been brought about by the gods; but *θεοῖς* should not be taken as a dat. of the agent (539), '*by* the gods';

To my pain hath he died more than for their joy, and to his own content. All that he yearned to win hath he made his own,—the death for which he longed. Over this man, then, wherefore should they triumph? His death concerns the gods, not them—no, verily. Then let Odysseus revel in empty taunts. Ajax is for them no more: to me he hath left anguish and mourning—and is gone.

TEUCER, *approaching.*

Woe, woe is me!

CH. Hush—methinks I hear the voice of Teucer, raised in a strain that hath regard to this dire woe.

Enter TEUCER.

TEU. Beloved Ajax, brother whose face was so dear to me —hast thou indeed fared as rumour holds?

αὐτῷ γε. **969** *τί*] In L the scribe wrote *τί*, the reading of Γ, T, etc., and Ald.: but a late hand has made it into *πῶς*, the reading of A, D, and others.—*τοῦδ'*] In L there has been an erasure (of *ω* or *ου*?) between *û* and *δ'*. Tournier conj. *τί δῆτα τοιοῦδ' ἐγγελῶεν.* For *ἐπεγγελῶεν* Elmsley conj. *ἂν ἐγγελῷεν.*—The Aldine places *χο* before this verse, giving vv. 969—973 to the Chorus, as is done in some of the later MSS., but not in L or A. **971** *πρὸς*] made in L from *πρὸ*. **974** *ἰώ*] *ἰὼ ἰώ* r. **975** *δοκῶι* L. **976** *ἐπίσκοπον*] Nauck conj. *ἐπήβολον*. **978** *ἠμπόληκας*] In L the *μ* has been added by S.—Hermann, with Lenting, *ἠμπόληκά σ'*.

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indeed, that sense would be forced. Tecmessa's phrase is more expressive and more pathetic.

971 πρὸς ταῦτ', with a command, as often; cp. 1066, 1115: *Ant.* 658 *πρὸς ταῦτ' ἐφυμνείτω Δία | ξύναιμον*: *O. T.* 426: *El.* 820, etc.—**ἐν κενοῖς**, in a case where his triumphs are *κενά*, empty, unreal: cp. *Tr.* 1118 *οὐ γὰρ ἂν γνοίης ἐν οἷς | χαίρειν προθυμεῖ* (n.). *El.* 331 *θυμῷ.. χαρίζεσθαι κενά.*

972 f. There is no stress on **αὐτοῖς** as opposed to *ἐμοί*. The emphasis is on *οὐκέτ' ἐστίν*, which is repeated in a negative form by *ἀλλὰ.. διοίχεται* (cp. 167 n.). 'It is all *loss* for them; nothing remains but the anguish which becomes my portion.'

974—1184 The fourth *ἐπεισόδιον* consists of two scenes. (1) 974—1039. Teucer's lament. (2) 1040—1184. Menelaüs forbids the burial of Ajax, and Teucer defies him.

976 ἄτης.. ἐπίσκοπον (from *σκοπός* as='mark'), aimed at it, having regard to it: schol. *οὐχ ἡμαρτηκὸς τῆς συμφορᾶς, ἀλλ' ἐστοχασμένον.* Another gloss, *ἔφορον*, represents the view that *ἐπίσκοπον* is from *σκοπός* as='overseer', and means 'looking upon' the *ἄτη*: which yields virtually the same sense. But, in actual usage, this *ἐπίσκοπος*, when figurative, means 'watching or presiding over.' In Aesch. *Ch.* 125 f., *τοὺς γῆς ἔνερθε δαίμονας κλύειν ἐμὰς | εὐχάς, πατρῴων δωμάτων ἐπισκόπους*, the adj. is best taken with *δαίμονας*, 'looking upon.' Hence it is better to suppose the notion of aiming at a mark both here and in Aesch. *Eum.* 903, *ὁποῖα νίκης μὴ κακῆς ἐπίσκοπα.* Herodotus has the literal sense, 3. 35, *τίνα εἶδες.. οὕτω ἐπίσκοπα τοξεύοντα;*

μέλος, said here of a loud lament, denotes the bellowing of oxen in fr. 637 *μέλη βοῶν ἄναυλα καὶ ῥακτήρια* ('discordant'). Euripides applies the word to Nestor's winning eloquence, *τὸ Νεστόρειον εὔγλωττον μέλος* (fr. 899).

977 ξύναιμον ὄμμ', the 'face' or 'form' of a kinsman: cp. 1004: *El.* 903 *σύνηθες ὄμμα* (n.): *Ph.* 171 *ξύντροφον ὄμμ'*: Aesch. *Ch.* 238 *ὦ τερπνὸν ὄμμα* (where Herm. reads *ὄνομα*). For *ξύναιμον*, cp. *Ant.* 1 *αὐτάδελφον.. κάρα*, *O. C.* 1387 *συγγενεῖ χερί.*

978 ἠμπόληκας=*πέπραγας*, 'fared': Hippocr. *De morb.* II. p. 353 (Kühn) *κάλλιον ἐμπολήσει ὁ ἄνθρωπος*, 'the

ΧΟ. ὄλωλεν ἀνήρ, Τεῦκρε, τοῦτ' ἐπίστασο.
ΤΕΥ. ὤμοι βαρείας ἆρα τῆς ἐμῆς τύχης.
ΧΟ. ὡς ὧδ' ἐχόντων
ΤΕΥ. ὦ τάλας ἐγώ, τάλας.
ΧΟ. πάρα στενάζειν.
ΤΕΥ. ὦ περισπερχὲς πάθος.
ΧΟ. ἄγαν γε, Τεῦκρε.
ΤΕΥ. φεῦ τάλας. τί γὰρ τέκνον
τὸ τοῦδε, ποῦ μοι γῆς κυρεῖ τῆς Τρῳάδος;
ΧΟ. μόνος παρὰ σκηναῖσιν.
ΤΕΥ. οὐχ ὅσον τάχος
δῆτ' αὐτὸν ἄξεις δεῦρο, μή τις ὡς κενῆς
σκύμνον λεαίνης δυσμενῶν ἀναρπάσῃ;
ἴθ', ἐγκόνει, σύγκαμνε· τοῖς θανοῦσί τοι
φιλοῦσι πάντες κειμένοις ἐπεγγελᾶν.
ΧΟ. καὶ μὴν ἔτι ζῶν, Τεῦκρε, τοῦδέ σοι μέλειν
ἐφίεθ' ἀνὴρ κεῖνος, ὥσπερ οὖν μέλει.
ΤΕΥ. ὦ τῶν ἁπάντων δὴ θεαμάτων ἐμοὶ
ἄλγιστον ὧν προσεῖδον ὀφθαλμοῖς ἐγώ,

979 ἀνήρ] ἀνὴρ MSS., and Ald.—τοῦτ' ἐπίστασο] Nauck conj. πάντ' ἐπίστασαι. **982** ὦ] ὡς Suidas s.v. περισπερχὲς (though one MS., at least, has ὦ there). **984** τὸ τοῦδε made in L from τοῦτο δὲ, by the 1st hand.—After τοῦδε Blaydes places a note of interrogation. **986** δῆτ' αὐτὸν ἄξεις δεῦρο] Elmsley conj. δεῦρ' αὐτὸν ἄξεις δῆτα.—

patient's state will be better.' In Aesch. *Eum.* 631 ἡμπολημένον | τὰ πλεῖστ' ἄμεινον (so Herm., for ἀμείνων'), the sense is similar.—Hermann, reading ἡμπόληκά σ', explained, 'Num te morando prodidi?' This seems clearly less fitting.

980 ὤμοι κ.τ.λ. Cp. *El.* 1179 οἴμοι ταλαίνης ἆρα τῆσδε συμφορᾶς.

981 ὡς ὧδ' ἐχόντων: the same phrase in Aesch. *Ag.* 1393: so above, 904 ὡς ὧδε τοῦδ' ἔχοντος αἰάζειν πάρα, and 281 n. For the neut. plur. part., without subject, cp. *El.* 1344 τελουμένων εἶπoιμ' ἄν (n.).—The division of the verse between two speakers (ἀντιλαβή) is again used, as in 591 ff., to mark strong emotion. The interruption after ἐχόντων has the effect of adding emphasis to the announcement: see on *O. C.* 645.

982 περισπερχὲς, done in passionate haste,—fierce and sudden. σπέρχομαι often refers to anger, as in Her. 5. 33 ἐσπέρχετο τῷ Ἀρισταγόρῃ: cp. id. 7. 207 περισπερχεόντων τῇ γνώμῃ ταύτῃ, 'being incensed' at it: Oppian *Cyn.* 4. 218 περισπερχὴς ὀδύνῃσιν.

983 f. τί γάρ, ..ποῦ..κυρεῖ..; For the double question, cp. 101 f.—**μοι,** ethic dat.: 733.

985 f. μόνος: referring to τέκνον: cp. *Il.* 22. 84 φίλε τέκνον: Eur. *Andr.* 570 τέκνου τε τοῦδ', ὃν κ.τ.λ. **παρὰ σκηναῖσιν,** where Tecmessa had left him at 809.

δῆτ' αὐτὸν ἄξεις. There is no other example of δῆτα as first word of a verse. It is usually read as first word of a clause in Ar. *Nub.* 399 (καὶ πῶς) εἴπερ βάλλει τοὺς ἐπιόρκους, δῆτ' οὐχὶ Σίμων' ἐνέπρησεν..; where, however, Dindorf gives πῶς οὐχὶ (πῶς δῆτ' being a variant for δῆτ'). There is, however, no reason to doubt it here. With Sophocles the words sometimes run on from the end of one trimeter to the beginning of the next, as if there were no break between the verses. See *e.g.* 1089 ὅπως | μή: *Ant.* 409 πᾶσαν κόνιν σήραντες ἥ κατεῖχε τὸν |

CH. He hath perished, Teucer: of that be sure.

TEU. Woe is me, then, for my heavy fate!

CH. Know that thus it stands—TEU. Hapless, hapless that I am!

CH. And thou hast cause to mourn. TEU. O fierce and sudden blow!

CH. Thou sayest but too truly, Teucer. TEU. Ay me!—But tell me of yon man's child—where shall I find him in the land of Troy?

CH. Alone, by the tent.

TEU. (*To* TECMESSA.) Then bring him hither with all speed, lest some foeman snatch him up, as a whelp from a lioness forlorn! Away—haste—bear help! 'Tis all men's wont to triumph o'er the dead, when they lie low. [*Exit* TECMESSA.

CH. Yea, while he yet lived, Teucer, yon man charged thee to have care for the child, even as thou hast care indeed.

TEU. O sight most grievous to me of all that ever mine eyes have beheld!

κενῆς] T. Johnson conj. κενὸν. **988** ἐγκόνει] γ made in L′ from ν.—θανοῦσι] Dindorf, Nauck and Blaydes write ἐχθροῖσι, with Herwerden: Wecklein, σθένουσι, with Seyffert. **989** ἐπεγγελᾶν] Wecklein conj. ἐπεμπατεῖν. **991** ἀνήρ] ἀνὴρ MSS., and Ald.—κεῖνος] κεῖνα L^2 (=Lb).

νέκυν: *Ph.* 263 ὃν οἱ | δισσοὶ στρατηγοί: *O. T.* 332 τί ταῦτ' | ἄλλως ἐλέγχεις; (Such elision at the end of the verse was remarked by the ancients as peculiar to Sophocles: see on *O. T.* 29.) The place of δῆτα here is only another example of the same tendency, and is illustrated by that of ποτέ in *O. T.* 1084 οὐκ ἂν ἐξέλθοιμ' ἔτι | ποτ' ἄλλος. This virtual synaphea of trimeters naturally occurs most often in passages where, as here, the speech is excited or rapid.

κενῆς, 'robbed' of her young: Bion *Idyll.* 1. 59 χήρα δ' ἁ Κυθέρεια, κενοὶ δ' ἀνὰ δώματ' Ἔρωτες. The adj. is 'proleptic': if the child is not quickly brought, the mother will seek him only to find that she is bereaved. Cp. *Ant.* 791 δικαίων ἀδίκους φρένας παρασπᾷς: Aesch. *Pers.* 298 ἄνανδρον τάξιν ἠρήμου θανών. Schol. οἱ γὰρ κυνηγοὶ τηροῦσι τὸν καιρὸν ὁπότε ἔρημοι τῶν μητέρων γίγνονται οἱ σκύμνοι. —Others take **κενῆς** as merely 'separated' (at this time) from her child: but this would be a strange sense for it.

988 f. ἐγκόνει (811) and **σύγκαμνε** are said, like ἄξεις, to Tecmessa, who now hurries away. At v. 1168 she returns with her child, but only as a κωφὸν πρόσωπον, whose part is taken by a supernumerary. The actor who has thus far played Tecmessa has to re-appear as Odysseus (or possibly as Agamemnon): see p. 7.

κειμένοις is bitterly added after **θανοῦσι**, to mark the baseness of the action: 'the dead—when they have fallen.' Cp. Ar. *Nub.* 550 κοὐκ ἐτόλμησ' αὖθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ. Aesch. *Ag.* 884 ὥστε σύγγονον | βροτοῖσι τὸν πεσόντα λακτίσαι πλέον. There is no reason for changing **θανοῦσι** (cr. n.).

990 f. καὶ μήν: 794.—**τοῦδε**, Eurysaces, the subject of vv. 983 ff. The absence of the child does not require us to make τοῦδε neuter ('this matter'). **μέλειν** might be personal (689), but, in view of μέλει, is prob. here the impersonal verb.—**ὥσπερ οὖν**: Plat. *Phaedr.* p. 242 E εἰ δ' ἔστιν, ὥσπερ οὖν ἔστι, θεὸς ἤ τι θεῖον ὁ Ἔρως.

992 f. ἁπάντων δή: cp. 858 πανύστατον δή.—**θεαμάτων.. προσεῖδον ὀφθαλμοῖς**: the redundant phrase denotes the vehemence of his feeling; cp. *Ant.* 763 σύ τ' οὐδαμὰ | τοὐμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὁρῶν.

ὁδός θ' ὁδῶν πασῶν ἀνιάσασα δὴ
μάλιστα τοὐμὸν σπλάγχνον, ἦν δὴ νῦν ἔβην,
ὦ φίλτατ' Αἴας, τὸν σὸν ὡς ἐπῃσθόμην
μόρον διώκων κἀξιχνοσκοπούμενος.
ὀξεῖα γάρ σου βάξις ὡς θεοῦ τινος
διῆλθ' Ἀχαιοὺς πάντας ὡς οἴχει θανών.
ἀγὼ κλύων δύστηνος ἐκποδὼν μὲν ὢν
ὑπεστέναζον, νῦν δ' ὁρῶν ἀπόλλυμαι.
οἴμοι.
ἴθ', ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.
ὦ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς,
ὅσας ἀνίας μοι κατασπείρας φθίνεις.
ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,
τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ;
ἦ πού με Τελαμών, σὸς πατὴρ ἐμός θ' ἅμα,

994 ὁδόσθ' made in L from ὁδόστ'.—In L the 1st hand wrote ἀπασῶν, but the initial α has been erased (the breathing ' remains). The later MSS. are divided between πασῶν (A, D, E, T, etc.), and ἀπασῶν (Γ, Pal., etc.). In those which have the latter, the order of words is left unchanged, as in Ald.: ὁδός θ' ὁδῶν ἀπασῶν ἀνιάσασα δή. A few of the inferior MSS. have ὁδός τ' ἀνιάσασα δὴ πασῶν ὁδῶν: and so Turnebus. Brunck proposed ὁδῶν θ' ἀπασῶν ὁδὸς κ.τ.λ., which Nauck and Wecklein adopt.—δὴ] η made in L from ε. **996** ἐπῃσθόμην] L has ηι (HI) in an erasure. **998** σου]

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994 f. **ὁδός θ' ὁδῶν πασῶν.** The fact that πασῶν has been corrected in L from ἀπασῶν, the reading of some other MSS., has been regarded as confirming Brunck's conjecture, **ὁδῶν θ' ἁπασῶν ὁδὸς ἀνιάσασα δή**. That reading is specious. In support of **πασῶν**, however, these points should be considered. (1) ἀπασῶν could easily arise through the scribe's eye wandering to ἀπάντων in 992: and no MS. which has ἀπασῶν alters the order of the words ὁδός θ' ὁδῶν. (2) After τῶν ἀπάντων.. θεαμάτων ἄλγιστον, there is a rhetorical advantage in having ὁδός θ' ὁδῶν πασῶν rather than ὁδῶν θ' ἁπασῶν ὁδός. It is a 'chiasmus.' (3) The absence of caesura in ὁδός θ' ὁδῶν πασῶν may have been intentional: see on 855.

ἀνιάσασα δή. Here δή emphasises the whole phrase πασῶν ἀνιάσασα μάλιστα (rather than πασῶν only). Cp. Creon's words in *Ant.* 1212 ἆρα δυστυχεστάτην | κέλευθον ἕρπω τῶν παρελθουσῶν ὁδῶν;

ἦν δή: δή emphasises the pron., as in 1029, 1043, 1045, and often.

996 f. **ὡς ἐπῃσθόμην.** On learning that Ajax had left the tent, the Messenger and others had hastened to the camp, to inform Teucer (804). They knew nothing as to the hero's fate. Teucer, who had stayed near the council of chiefs in the hope of mediating (780), then set out to seek Ajax,—going, not, of course, to the tent itself, but to the coast near it. While engaged in the search, he heard the rumour that Ajax was dead.

διώκων expresses eager, rapid search; as the midd. διώκομαι denotes speed (*El.* 871).—**κἀξιχνοσκοπούμενος.** The act. ἐξιχνοσκοπεῖν occurs in *Tr.* 271: ἰχνοσκοπεῖν in Aesch. *Ch.* 228.

998 **βάξις**, as Ajax had prayed Zeus to apprise Teucer (826).—**σου** is genitive of the object (221 n.): **θεοῦ**, of the subject (as in *O. C.* 447 γένους ἐπάρκεσιν, =ἦν τὸ γένος παρέχει). For the combination, cp. Thuc. 7. 34 § 6 διὰ τὴν τοῦ ἀνέμου ἄπωσιν αὐτῶν (*i.e.* ὅτι ὁ ἄνεμος ἀπωθεῖ αὐτά, *sc.* τὰ ναυάγια).

διῆλθ' Ἀχαιοὺς: Her. 9. 100 (before the battle of Mycale) ἰοῦσι δέ σφι φήμη.. ἐσέπτατο ἐς τὸ στρατόπεδον πᾶν...ἡ δὲ φήμη διῆλθέ σφι (ethic dat.) ὧδε, ὡς οἱ Ἕλληνες τὴν Μαρδονίου στρατιὴν νικῷεν ἐν

O bitter to my heart above all paths that I have trod, the path that now hath led me hither, when I learned thy fate, ah best-loved Ajax, as I was pursuing and tracking out thy footsteps! For a swift rumour about thee, as from some god, passed through the Greek host, telling that thou wast dead and gone. I heard it, ah me, while yet far off, and groaned low;—but now the sight breaks my heart!

Come—lift the covering, and let me see the worst.

[*The corpse of* AJAX *is uncovered.*

O thou form dread to look on, wherein dwelt such cruel courage, what sorrows hast thou sown for me in thy death!

Whither can I betake me, to what people, after bringing thee no succour in thy troubles? Telamon, methinks, thy sire and mine,

made in L^2 (=Lb) from σοι.—θεοῦ] In L the scribe wrote (probably) θῦ (=θεοῦ). A later hand has changed υ to ε, and written 8 above. **1000** δύστηνοσ L, with most MSS., and Ald.: δείλαιος A and others.—ἐκποδὼν] made in L from ἐκ ποδῶν. ἐκ ποδὼν Ald.—μὲν ὢν] made in L from μένων, the reading of L^2 (with γρ. μὲν ὤν) and Γ. **1001** ὑπεστέναζον] Bergk conj. ὑπεστέγαζον. **1002** οἴμοι stands in L at the beginning of v. 1003. **1004** Here, as in *El.* 903, Nauck changes ὄμμα to φάσμα. **1006** μολεῖν μοι MSS. and Ald.: μολεῖν με Suid. s.v. ποῖ (where vv. 1106—1111 are quoted). **1008** ἦ πού με Τελαμών] με, omitted in the MSS., was inserted by Kuster in Suid. s.v. ποῖ: the same correction was afterwards made by Toup. A clumsier attempt to mend the metre appears in the text of Suid., ἦ που Τελαμών, ὁ σὸς πατὴρ κ.τ.λ., which Brunck adopted.—ἐμός θ' ἅμα L, corrected from ἐμός τ' ἴσως. The corrector seems to have been either the scribe himself, or S. The later MSS. are divided between the two readings, but most have ἐμός τ' ἴσως, which Suidas (s.v. ποῖ) also reads. The Aldine gives ἐμός θ' ἅμα. In v.

Βοιωτοῖσι μαχόμενοι. As to φήμη generally, see on *El.* 1066.

In sending this φήμη to Teucer, Zeus illustrates his attribute of Πανομφαῖος (*Il.* 8. 250).

1000 f. δύστηνος, L's reading, is better attested than **δείλαιος**: otherwise there is little to choose between them.—**ἐκποδὼν μὲν ὤν**, merely, 'while yet absent' from this spot. It is grammatically possible to take it as=ὅτι ἐκποδὼν ἦν, 'I lamented that I had been absent' (cp. fr. 667 ἀνδρὸς κακῶς πράσσοντος ἐκποδὼν φίλοι). But this would be strained; and **νῦν δ' ὁρῶν** is decisive in favour of the simpler view.—**ὑπεστέναζον**: restraining the vehemence of his grief: cp. 322.

1003 ἰὼ', ἐκκάλυψον. This is said to an attendant. Tecmessa left the scene at v. 989.

1004 f. ὄμμα, face, or form; 977 n.—**τόλμης πικρᾶς**, a gen. of quality (cp. 616, ἔργα..ἀρετᾶς). The corpse of the self-slain man shows the 'cruel courage' that animated him. For the combination of adj. (δυσθέατον) with gen., cp. 481 f.: *Ph.* 72 f. οὔτ' ἔνορκος..οὔτε τοῦ πρώτου στόλου.

Eustathius (p. 409, 46), whom some critics follow, takes the gen. as depending on ὦ ('O ghastly form! And alas for the cruel daring!'). But **καὶ** precludes this.

1006 f. For the dat. **μοι** followed by the acc. (ἀρήξαντα) and inf., cp. *Ant.* 838 n.: Eur. *Med.* 814 σοὶ δὲ συγγνώμη λέγειν | τάδ' ἐστί, μὴ πάσχουσαν, ὡς ἐγώ, κακῶς.

1008 The ironical **ἦ που** ('methinks') is reinforced by **ἴσως**, which goes more closely with the adjectives ('radiant and benign, doubtless'). Hermann's change of ἴσως to **ἰδὼν** weakens the passage.—**ἐμός θ' ἅμα** is clearly right: ἐμός τ' ἴσως was a mere error caused by the copyist's eye wandering to the next verse. The use of ἴσως in the sense of 'equally' (Plat. *Legg.* p. 805 A) is rare.—Teucer's

δέξαιτ' ἂν εὐπρόσωπος ἴλεώς τ' ἴσως
χωροῦντ' ἄνευ σοῦ. πῶς γὰρ οὔχ; ὅτῳ πάρα
μηδ' εὐτυχοῦντι μηδὲν ἥδιον γελᾶν.
οὗτος τί κρύψει; ποῖον οὐκ ἐρεῖ κακὸν
τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον,
τὸν δειλίᾳ προδόντα καὶ κακανδρίᾳ
σέ, φίλτατ' Αἴας, ἢ δόλοισιν, ὡς τὰ σὰ
κράτη θανόντος καὶ δόμους νέμοιμι σούς.
τοιαῦτ' ἀνὴρ δύσοργος, ἐν γήρᾳ βαρύς,
ἐρεῖ, πρὸς οὐδὲν εἰς ἔριν θυμούμενος.
τέλος δ' ἀπωστὸς γῆς ἀπορριφθήσομαι,
δοῦλος λόγοισιν ἀντ' ἐλευθέρου φανείς.
τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δέ μοι
πολλοὶ μὲν ἐχθροί, παῦρα δ' ὠφελήσιμα.
καὶ ταῦτα πάντα σοῦ θανόντος ηὑρόμην.

1009 some MSS. have ἴλεώς θ' ἅμα as a v.l. for ἴλεώς τ' ἴσως. **1009** ἴλεώς τ' ἴσως] For ἴσως, Herm. wrote ἰδὼν, which is adopted by Hartung, Nauck, Blaydes, Wecklein. **1011** εὐτυχοῦντι] L has the final ι in an erasure (from ισ?).—ἥδιον A, with several MSS., and Ald.: ἴλεων L (with γρ. ἥδιον from a late hand), Γ, and a few others. The reading ἴδιον in a few late MSS. (as Aug. b, with gl. οἰκεῖον, and Δ) points to ἥδιον rather than ἴλεων, and suggests how the corruption may have begun. **1013** δορὸς...πολεμίου] Nauck conj. λέχους...δοριπόνου: F. W. Schmidt, κόρης... δοριλήπτου. **1015** Αἴας] Αἶαν Suid. s.v. κακανδρία, and so Herm. See on v. 89. **1016** δόμους] Blaydes conj. θρόνους. **1019** ἀπορριφθήσομαι L 1st hand (but the

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thought is, 'Telamon is, indeed, my father no less than thine; but he will not welcome me as a son.'

1010 f. πῶς γὰρ οὔχ; *sc.* δέξεται.—**ὅτῳ πάρα** (πάρεστι)..**γελᾶν**, 'the man whose wont it is to wear no brighter smile (than usual), even when he is fortunate.' μή is used, not οὐ, because ὅτῳ here denotes a class or type. For this 'generic' μή, see *O. T.* 397 n.—**πάρα.** πάρεστι, when thus used, is susceptible of two different shades of meaning. (1) More often it denotes one's situation at some given moment; as in 432, νῦν γὰρ πάρεστι καὶ δὶς αἰάζειν ἐμοί. (2) Sometimes, as here, it denotes a trait of character or disposition; cp. Eur. *Med.* 658 ἀχάριστος ὅλοιθ' ὅτῳ πάρεστι | μὴ φίλους τιμᾶν ('one who is capable of not respecting friendship'). In this sense πρόσεστι is more frequent.

The *v.l.* **ἴλεων** for **ἥδιον** is very inferior, and undoubtedly corrupt. It evidently arose from λεως in 1009. The force of the comparative here is manifest: 'If good fortune cannot *lessen* his gloom, what will his aspect be *now?*'

1012 f. τί κρύψει; *i.e.* 'what thought, however injurious to me, will he leave unspoken?'—**ποῖον οὐκ ἐρεῖ κακὸν** κ.τ.λ. There should be no comma after κακόν: ἐρεῖ here takes a double acc. At the same time the words **τὸν ἐκ δορὸς** κ.τ.λ. express the substance of the taunts.—**ἐκ δορὸς γεγῶτα πολεμίου**, 'begotten of the war-spear,' *i.e.* ἐκ δορικτήτου γυναικός: cp. 1228 τὸν ἐκ τῆς αἰχμαλωτίδος. Remark that δόρυ πολέμιον, which here means *hasta bellica*, would usu. mean *hasta hostilis* (as, *e.g.*, in Aesch. *Theb.* 216, 416): but it would be forced here to understand, 'begotten from the ranks of the foe.'

1014 ff. κακανδρίᾳ: a word not found elsewhere, except in *Rhes.* 814.—**σέ, φίλτατ' Αἴας**: the place of the pronoun is emphatic: 'thee'—for whom I would gladly have died.—**τὰ σὰ...θανόντος**: cp. Eur. *Hec.* 430 θανούσης ὄμμα

is like to greet me with sunny face and gracious mien, when I come without thee. Aye, surely—he who, even when good fortune befalls him, is not wont to smile more brightly than before.

What will such an one keep back? What taunt will he not utter against the bastard begotten from the war-prize of his spear,—against him who betrayed thee, beloved Ajax, like a coward and a craven—or by guile, that, when thou wast dead, he might enjoy thy lordship and thy house? So will he speak, —a passionate man, peevish in old age, whose wrath makes strife even without a cause. And in the end I shall be thrust from the realm, and cast off,—branded by his taunts as no more a freeman but a slave.

Such is my prospect at home; while at Troy I have many foes, and few things to help me. All this have I reaped by thy death!

θ has been erased), Suidas s.v. *ἀπωστός*, and Ald.: *ἀπορριφήσομαι* A. The later MSS. are divided. **1020** λόγοισιν] Morstadt conj. *γονεῦσιν*: F. W. Schmidt, *ψόγοισιν*: Nauck, *γοναῖσιν* (wishing to place the v. next after v. 1016). **1022** *παῦρα δ' ὠφελήσιμοι* L, A, etc.: *παῦροι δ' ὠφελήσιμοι* r, Suid. (s.v. *πολλοί*), and Ald.: *ὠφελήσιμα* was restored by T. Johnson (Lond. ed., 1722). **1023** *ταῦτα πάντα*] *ταῦθ' ἅπαντα* Eustath. p. 999. 61, and Brunck. Seyffert writes *ταῦθ' ἅπρακτα*.

συγκλείσει τὸ σόν.—**κράτη**, royal prerogatives, as in *O. T.* 237, *Ant.* 173.—**δόμους**: cp. *El.* 651 *δόμους Ἀτρειδῶν σκῆπτρά τ' ἀμφέπειν τάδε.*

1017 f. δύσοργος, naturally prone to anger: **ἐν γήρᾳ βαρύς**, choleric, irritable, in his old age. For this sense of *βαρύς*, see on *O. T.* 673.—Ajax himself felt that, if he went home disgraced, he could not confront his father (462).—**πρὸς οὐδέν**, 'at nothing,'—without cause: cp. 40 *πρὸς τί*; 971 *πρὸς ταῦτα.*—**εἰς ἔριν θυμούμενος**, lit. 'growing wroth unto quarrelling,' *i.e.*, so as to provoke a quarrel.

1019 Join **ἀπωστὸς** with **γῆς**: cp. *O. T.* 641 *γῆς ἀπῶσαι πατρίδος*, *ib.* 670 *γῆς..ἀπωσθῆναι.*—**ἀπορριφθήσομαι**, 'cast off' by his father: cp. *O. C.* 1383 *σὺ δ' ἔρρ' ἀπόπτυστός τε κἀπάτωρ ἐμοῦ.* The fulness of phrase is like that in 830 *ῥιφθῶ..πρόβλητος.*

In the *Teucer* of Pacuvius, fr. 19 (ed. Ribbeck), Telamon says to Teucer, *Te repudio nec recipio: naturam abdico: facesse, i.* Pacuvius probably used the lost Τεῦκρος of Sophocles, which dealt with the hero's expulsion from Salamis by Telamon. The reference to the subject here may be compared with that in the *O. C.* (1410) to the theme of the *Antigone*, and with the allusion in the *Philoctetes* (1437) to the theme of the poet's lost play, 'Philoctetes at Troy.'

1020 δοῦλος λόγοισιν...φανείς, 'made out, represented, in his taunts, to be a slave.' For *φανείς*, cp. 1241 *εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί*: Aesch. *Ag.* 593 *λόγοις τοιούτοις πλαγκτὸς οὖσ' ἐφαινόμην.* The vague **λόγοισιν** could mean either (1) Telamon's words,—schol., *ταῖς τοῦ πατρὸς λοιδορίαις*,—which is perhaps the best explanation: or (2) the common talk of men. *λόγοισιν* further implies that he is *ἔργῳ ἐλεύθερος*, and this is emphasised by **ἀντ' ἐλευθέρου**: cp. *O. T.* 454 *τυφλὸς..ἐκ δεδορκότος | καὶ πτωχὸς ἀντὶ πλουσίου.*

1022 παῦρα need not be taken as = *παῦροι* (like *τὰ χρηστὰ* for *τὰς χρηστὰς* in *El.* 972, *τὰ..πανοῦργα* in *Ph.* 448, etc.). The sense is simply, 'few helpful things,'—few resources.

1023 ηὐρόμην, with irony, 'gained': Aesch. *P. V.* 267 *θνητοῖς ἀρήγων αὐτὸς ηὑρόμην πόνους.* In Eur. *Helen.* 94 Teucer says, *Αἴας μ' ἀδελφὸς ὤλεσ' ἐν Τροίᾳ θανών.*

οἴμοι, τί δράσω; πῶς σ' ἀποσπάσω πικροῦ
τοῦδ' αἰόλου κνώδοντος, ὦ τάλας, ὑφ' οὗ
φονέως ἄρ' ἐξέπνευσας; εἶδες ὡς χρόνῳ
ἔμελλέ σ' Ἕκτωρ καὶ θανὼν ἀποφθίσειν;
σκέψασθε, πρὸς θεῶν, τὴν τύχην δυοῖν βροτοῖν.
Ἕκτωρ μέν, ᾧ δὴ τοῦδ' ἐδωρήθη πάρα,
ζωστῆρι πρισθεὶς ἱππικῶν ἐξ ἀντύγων
ἐκνάπτετ' αἰέν, ἔστ' ἀπέψυξεν βίον·
οὗτος δ' ἐκείνου τήνδε δωρεὰν ἔχων

1024 πῶς σ'] σ' is omitted in L, but preserved in most of the later MSS. **1027** ἀποφθίσειν MSS. and Suid. (s.v. ἀποφθίμενον): ἀποφθιεῖν Dindorf (formerly). **1028**—**1039** These twelve verses are rejected by R. A. Morstadt (Progr. 1863), whom Nauck follows. **1028** τὴν τύχην L, A, and most MSS., also the better MSS. of Suidas (s.v. τύχη): τύχην (without τὴν) r, Ald., and all edd. before Brunck, who restored τὴν on

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1025 f. **τοῦδ' αἰόλου κνώδοντος**, lit., 'this gleaming spike,'—*i.e.*, the end or point of the sword-blade, projecting through the body of Ajax. κνώδων (κνάω, ὀδούς) meant any tooth-like prong or spike: see on *Ant.* 1233, where the ξίφους διπλοῖ κνώδοντες are the cross-pieces of the sword-hilt. Some suppose that here, too, κνώδοντος denotes the handle of the sword, against which the corpse is resting. But there are at least two decisive objections to that view,—(1) the singular number, (2) the epithet αἰόλου.

Lycophron borrows the word κνώδων from this passage, in alluding to the suicide of Ajax (464): δυσμενεστάτου ξένων | ἔτυψε δώρῳ σπλάγχνον, ἀρνεύσας λυγρὸν | πήδημα πρὸς κνώδοντος αὐτουργοὺς σφαγάς.—For the ἄρα after φονέως, cp. 233 n.—**εἶδες**, 'seest thou?' (a rhetorical apostrophe to the corpse). The aor. is used as in *Tr.* 1221 ἔγνως ('thou art right').

1027 **καὶ θανὼν ἀποφθίσειν.** As Heracles says of Nessus, ζῶντά μ' ἔκτεινεν θανών, *Tr.* 1163 (n.). In Homer the fut. φθίσω and the aor. ἔφθισα always have ῐ̄. The Attic poets use ἔφθισα with ῐ̆ (Aesch. *Eum.* 173, Soph. *O.T.* 202, etc.); this is the only Attic example of the fut. φθίσω. (The form ἀποφθιεῖν, which Dindorf once read here, has no authority, and is contrary to analogy.)

1028—1039 **σκέψασθε...κἀγὼ τάδε.** The grounds on which Morstadt and Nauck reject these twelve verses are considered in the Appendix. It is clear, I think, that the verses are genuine. If they were absent, Teucer's speech would end abruptly with v. 1027, and the Chorus could not well say, μὴ τεῖνε μακράν (1040).

1029 **ᾧ δὴ τοῦδ' ἐδωρήθη πάρα**, 'the same with which he had been presented by Ajax.' δωροῦμαί τινά τινι, and δωροῦμαί τινί τι, are equally good constructions (the former being preferred when the notion of *honour* is prominent); but, when δωροῦμαι is passive, the subject is usually the gift, not the person (see, *e.g.*, Plat. *Polit.* 274 c, *Tim.* 47 c). Here, however, the stress marked by ᾧ δή is on the identity of the girdle, not of the man; and the subject of ἐδωρήθη is Hector.—As to the exchange of gifts between Ajax and Hector (*Il.* 7. 303 ff.), see n. on 661.

1030 **πρισθεὶς . . ἐξ ἀντύγων**, firmly bound—*gripped*—from the chariot-rail. The schol. explains πρισθεὶς by δεθεὶς: Suidas, by δεθεὶς, ἐξαφθεὶς, δεσμευθεὶς. The senses of πρίω are:—1. To *saw*. 2. In πρίειν τοὺς ὀδόντας, to *grind* or *clench* the teeth. Suidas quotes ἐμπρίσαντες τοὺς ὀδόντας (said of men under torture). 3. To *bite:* Soph. fr. 811 ὀδόντι πρῖε τὸ στόμα. 4. To *clutch tightly* (as with the teeth). Oppian *Hal.* 2. 138 describes a serpent winding its coils round an ἐχῖνος (hedgehog): ἴσχει τ' ἐμπρίει τε, 'he holds *and compresses* him' (schol. πιέζει). So Hesychius: πρισμοῖς· ταῖς βιαίοις κατοχαῖς ('grips'). Hence ἀπρίξ, ἄπριγδα, *mordicus*, 'tightly' (as between the teeth): see above, v. 310.

Thus πρισθεὶς is forcibly used here to describe the fatal *grip* of the girdle, from which Hector could not escape. I do

Ah me, what shall I do? how draw thee, hapless one, from the cruel point of this gleaming sword, the slayer, it seems, to whom thou hast yielded up thy breath? Now seest thou how Hector, though dead, was to destroy thee at the last?

Consider, I pray you, the fortune of these two men. With the very girdle that had been given to him by Ajax, Hector was gripped to the chariot-rail, and mangled till he gave up the ghost. 'Twas from Hector that Ajax had this gift,

Heath's suggestion (as Bentley had already proposed). **1029** *τοῦδ'*] made in L by a later hand from *τοῦτ'*, the reading of L^2 (=Lb) and of some MSS. of Suid. s.v. *ἄντυγες*. **1031** *ἐκνάπτετ'* L (1st hand), with a few of the later MSS. (as L^2), and Suid. s.v. *ἄντυγες* and *πρισθείς*. A late corrector of L has changed it to *ἐγνάπτετ'*, the reading of most MSS., and Ald.—For *αἰέν*, Morstadt conj. *αὐχέν'*. Herm. wrote, *ἐγνάπτετ', αἰῶν' εὖτ' ἀπέψυξεν βίου* ('postquam exspiraverat animam'). E. Hoffmann conj. *αἰανές τ' ἀπέψυξεν βίον*. **1032** *δωρειὰν* Wecklein, with A. v. Bamberg, *Zeitschr. f. d. Gymn.*, 1874, p. 620. Nauck also approved this spelling. *δωρεὰν* MSS.

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not think that the word was meant *also* to suggest that the girdle cut into his flesh.—Paley is surely mistaken in explaining *ζωστῆρι πρισθείς* as '*lacerated by means of* the girdle': *πρισθείς* could not bear that sense, which is expressed in the next verse by *ἐκνάπτετ'*.

ἀντύγων, the rail which protected the front and both sides of the chariot (hence the plur.): see on *El.* 746. **ἱππικῶν**, as in Homer *ἵπποι* often='chariot': so *El.* 730 *ναναγίων . . ἱππικῶν*, 'wreck of chariots.'

1031 **ἐκνάπτετ'**: cp. Aesch. *Pers.* 576 *κναπτόμενοι . . δίνᾳ* (bodies *mangled* by the waves dashing them against rocks). *κνάπτω*, *κναφεύς*, *κναφεῖον* were the older Attic forms: *γνάπτω*, etc., with softening of *κ* to *γ*, came later. *κναφεύς* appears in an Attic inscr. of the 6th cent. B.C. (*C. I. A.* IV. 373 f.): the first trace of the *γ* form seems to be *γναφεῖον*, in an Attic inscr. of 358 B.C. (*C. I. A.* II. 817 *A*, 28): Meisterhans, *Gramm. d. Att. Inschr.* § 23.

ἔστ' ἀπέψυξεν βίον. The Homeric Achilles slays Hector in fight, and then drags the corpse (*Il.* 22. 395 ff.). Hermann sought to reconcile this verse with Homer by writing, **αἰῶν' εὖτ'** *ἀπέψυξεν βίου*: quoting, for *αἰῶνα βίου*, the author of a Μελαμποδία *ap.* Tzetzes on Lycophron 682, *Ζεῦ πάτερ, εἴθ' ἤσσω μὲν ἐμοὶ αἰῶνα βίοιο | ὤφελλες δοῦναι*. There, however, *αἰῶνα βίου* means '*term* of life.' Euripides could say, *ἀπέπνευσεν αἰῶνα* (fr. 801); but *ἀπέψυξεν αἰῶνα βίου* is surely impossible. It would have been better, for Hermann's purpose, to keep *αἰέν* and *βίον*, merely changing *ἔστ'* to *εὖτ'*.

As a matter of verbal criticism, it might be observed that *αἰέν* and *ἔστ'* confirm each other. But the defence of the text rests on broader ground. Evidently we must either reject the whole passage 1028—1039, as Morstadt and Nauck do, or else leave this verse unaltered. For the parallel between the sword and the girdle, as fatal to their respective recipients, would fail altogether, if the girdle had not been an agent of *death* to Hector, but merely of insult to his corpse. It is not known whence Sophocles derived this version, which so strangely mars the very climax of the *Iliad*; possibly from one of the two Cyclic epics, the *Aethiopis* of Arctînus or the *Little Iliad* of Lesches, which related the *ὅπλων κρίσις* (see Introd. §§ 2, 3). One thing, at least, seems hardly doubtful. The original motive of this version must have been the same which prompts its use by Sophocles here, —viz., to point the fatal character of Hector's gift to Ajax by connecting a like result with the gift of Ajax to Hector. Two epigrams, attributed to Leontius Scholasticus (*circ.* 550 A.D.), turn on the same legend (*Anthol.* 7. 151, 152): see Appendix.

1032 **δωρεὰν ἔχων.** The form *δωρειά* is quoted by Meisterhans from three Attic inscriptions belonging to the second half of the 5th century B.C.: *δωρεά* appears first in 403 B.C., and does not become the predominant form till the

πρὸς τοῦδ' ὄλωλε θανασίμῳ πεσήματι.
ἆρ' οὐκ Ἐρινὺς τοῦτ' ἐχάλκευσε ξίφος
κἀκεῖνον Ἅιδης, δημιουργὸς ἄγριος; 1035
ἐγὼ μὲν οὖν καὶ ταῦτα καὶ τὰ πάντ' ἀεὶ
φάσκοιμ' ἂν ἀνθρώποισι μηχανᾶν θεούς·
ὅτῳ δὲ μὴ τάδ' ἐστὶν ἐν γνώμῃ φίλα,
κεῖνός τ' ἐκεῖνα στεργέτω κἀγὼ τάδε.

ΧΟ. μὴ τεῖνε μακράν, ἀλλ' ὅπως κρύψεις τάφῳ 1040
φράζου τὸν ἄνδρα χὤ τι μυθήσῃ τάχα.
βλέπω γὰρ ἐχθρὸν φῶτα, καὶ τάχ' ἂν κακοῖς
γελῶν ἅ δὴ κακοῦργος ἐξίκοιτ' ἀνήρ.

ΤΕΥ. τίς δ' ἐστὶν ὄντιν' ἄνδρα προσλεύσσεις στρατοῦ;

ΧΟ. Μενέλαος, ᾧ δὴ τόνδε πλοῦν ἐστείλαμεν. 1045

ΤΕΥ. ὁρῶ· μαθεῖν γὰρ ἐγγὺς ὢν οὐ δυσπετής.

ΜΕΝΕΛΑΟΣ.

οὗτος, σὲ φωνῶ τόνδε τὸν νεκρὸν χεροῖν
μὴ συγκομίζειν, ἀλλ' ἐᾶν ὅπως ἔχει.

1034 ἐχάλκευσεν L: ἐχάλκευσε r. **1036** ἐγὼ μὲν οὖν L, with most MSS., and Suid. (s.v. μηχανορράφος): ἐγὼ μὲν ἂν A, etc., and Ald.—πάντ' ἀεὶ] πάνθ' ὁμοῦ Pal., Ien., Mosq. a and b. **1038** ὅτῳ] ὅτω L, made from οὕτω. **1039** κεῖνός τ' ἐκεῖνα] Monk conj. κεῖνος τὰ κείνου (some of the later MSS. having τ' ἐκείνου, τἀκείνου, or τὰ 'κείνου), and so Lobeck. Hartung, τὰ κεῖνα. **1040** κρύψεισ made in L from κρύψησ. A has κρύψεις, with most MSS., and Ald.: but a few MSS. (as Γ, and Harl.) have κρύψῃς

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early part of the 3rd century B.C. (*Gramm.* § 10. 4). The Hesychian by-form δωριά is also significant. Curtius, who remarks that δωρ-εά is properly a collective (like μυρμηκ-ιά etc.), meaning 'a number of gifts,' adds: 'the original form was δωρ-ειά, in which the ε is of the same kind as that of ἵππε-ιο-ς, ταύρε-ιο-ς' (*Etym.* vol. II. p. 244, Eng. ed.). Wecklein may be right in giving δωρειὰν here.

1033 πρὸς τοῦδ', *i.e.* **τοῦ κνώδοντος.** This would be clearer if τόδε . . ἔχων had preceded, but the pronoun (τήνδε) has been assimilated to δωρεὰν by the ordinary Greek idiom (see on *O. C.* 88, ταύτην ἔλεξε παῦλαν).

1034 f. Ἐρινὺς . . ἐχάλκευσε: so Aesch. *Cho.* 646 Δίκας δ' ἐρείδεται πυθμὴν (anvil), | προχαλκεύει δ' Αἶσα φασγανουργός: *Ag.* 1535 δίκην δ' ἐπ' ἄλλο πρᾶγμα θηγάνει βλάβης | πρὸς ἄλλαις θηγάναισι Μοῖρα.

κἀκεῖνον, τὸν ζωστῆρα. From ἐχάλκευσε a verb of more general sense, such as εἰργάσατο, is to be supplied: cp. Her. 4. 106 ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην: see also n. on *El.* 435 πνοαῖσιν ἢ . . κόνει | κρύψον νιν. —Some critics think that ἐχάλκευσε might be said of the ζωστήρ no less than of the ξίφος, because a girdle was often adorned with metal-work (see, *e.g. Il.* 11. 236). This seems a little forced.—**δημιουργὸς**, a general term for any artificer (Plat. *Rep.* 373 B σκευῶν . . παντοδαπῶν δημιουργοί).

1036 f. ἐγὼ μὲν οὖν, which has better authority than ἐγὼ μὲν ἄν, is also intrinsically better, since οὖν serves to link this concluding sentiment with what precedes.—The active **μηχανᾶν** occurs nowhere else in classical Greek, except in *Od.* 18. 143 μηχανόωντας (Apoll. Rhod. 3. 583 ὑπέρβια μηχανόωντες). Cp. 1129 ἀτίμα, a solitary instance in Attic of the Homeric verb ἀτιμᾶν. In the *Thyestes* (fr. 247) Sophocles used ἐντέλλω as = ἐντέλλομαι.

1038 f. ἐν γνώμῃ φίλα, acceptable '*in* his judgment,' *i.e.*, when he ponders them. Distinguish the phrase in Her. 6.

and by this hath he perished in his deadly fall. Was it not the Fury who forged this blade, was not that girdle wrought by Hades, grim artificer? I, at least, would deem that these things, and all things ever, are planned by gods for men; but if there be any in whose mind this wins no favour, let him hold to his own thoughts, as I hold to mine.

CH. Speak not at length, but think how thou shalt lay the man in the tomb, and what thou wilt say anon: for I see a foe, and perchance he will come with mocking of our sorrows, as evil-doers use.

TEU. And what man of the host dost thou behold?

CH. Menelaüs, for whom we made this voyage.

TEU. I see him; he is not hard to know, when near.

Enter MENELAÜS.

ME. Sirrah, I tell thee to bear no hand in raising yon corpse, but to leave it where it lies.

or *κρύψῃς*. **1043** *γελῶν*] Leeuwen conj. *ἑλῶν μ'*.—*ἃ δὴ*] In L *ἃ* has been made from *ἄ*, and a letter (*ν*?) erased after *δή*. Meineke conj. *ἄδην* or *ἀεί*. **1044** *ὅντιν'* made in L from *οὖν τισ.*—*προσλεύσσεις*] *προσλεύσει* L, made from *πρὸσπλεύσει*: a late corrector has added another *σ* above the line.—Nauck adopts Morstadt's conjecture: *τίς δ' ἔστι; μῶν τιν' ἄνδρα προσλεύσσεις στρατοῦ;* **1045** *ἐστείλαμεν* made in L from *ἐστειλάμην*.

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37 *ἦν δὲ ὁ Μιλτιάδης Κροίσῳ .. ἐν γνώμῃ γεγονώς*, 'had won his esteem.'

κεῖνός τ' ἐκεῖνα κ.τ.λ., an expression of settled conviction, serving to close the speech, as in *O.C.* 1665, *εἰ δὲ μὴ δοκῶ φρονῶν λέγειν, | οὐκ ἂν παρείμην οἷσι μὴ δοκῶ φρονεῖν*. Milton imitates this trait of Greek tragic style in Dalila's last words to Samson:—'*At this whoever envies or repines, | I leave him to his lot, and like my own*' (*Sams.* 995). For the sentiment cp. Eur. *Suppl.* 466 *σοὶ μὲν δοκείτω ταῦτ', ἐμοὶ δὲ τἀντία*. Evenus fr. 1. 4 (Bergk) *σοὶ μὲν ταῦτα δοκοῦντ' ἔστω, ἐμοὶ δὲ τάδε*.

1040 μὴ τεῖνε μακράν: so Aesch. *Ag.* 1296 *μακρὰν ἔτεινας*: *ib.* 916 *μακρὰν γὰρ ἐξέτεινας*: Eur. *Hec.* 1177 *ὡς δὲ μὴ μακροὺς τείνω λόγους*.

1042 f. κακοῖς γελῶν: the simple dat., as in 957 *γελᾷ .. ἄχεσιν* (n.).—**ἃ δὴ**, in the sense of *οἷα δή*, is very rare; Simonides Amorg. fr. 1. 3 *ἐφήμεροι | ἃ δὴ βόσ' alei ζῶμεν*. So *ἃ* without *δὴ* in Nicander *Alex.* 215, *βοάᾳ, ἄ τις ἐμπελάδην φώς κ.τ.λ.*

1044 τίς δ' ἐστὶν ὅντιν' ἄνδρα, instead of *τίς δ' ἐστὶν ἀνὴρ ὅντιν'*, the antecedent being attracted into the relative clause: cp. *El.* 1040 *εἴρηκας ὀρθῶς ᾧ σὺ πρόσκεισαι κακῷ*: *Tr.* 1060 f. *οὔθ' Ἕλλὰς οὔτ' ἄγλωσσος οὔθ' ὅσην ἐγὼ | γαῖαν καθαίρων ἱκόμην*. So in Latin, Cic. *De Legg.* 3. 5. 12 *haec est enim, quam Scipio laudat in libris et quam maxime probat* temperationem *reipublicae*.

1045 ᾧ δὴ, dat. of interest (where we might rather have expected the stronger *οὗ χάριν*), as in *O.C.* 1673 *ᾧτινι τὸν πολὺν | .. πόνον .. εἴχομεν*, and *ib.* 508 *τοῖς τεκοῦσι γὰρ | οὐδ' εἰ πονεῖ τις κ.τ.λ.*—**πλοῦν ἐστείλαμεν**, as *Ph.* 911 *τὸν πλοῦν στελεῖν*.

1046 μαθεῖν οὐ δυσπετῆς. Menelaüs, king of Lacedaemon (*Od.* 11. 460), is for Attic Tragedy a type of Spartan harshness and arrogance. In Eur. *Andr.* 458 he is called *γοργὸς ὁπλίτης*.

1047 f. οὗτος, σὲ φωνῶ. In the older printed editions, from the Aldine onwards, a point of some kind is placed after *φωνῶ*, to show that *σὲ φωνῶ* is parenthetic (cp. 73 *Αἴαντα φωνῶ*),—*συγκομίζειν* being taken as an infinitive serving for an imperative. Lobeck, who adheres to this view, remarks that there is no other instance of *φωνῶ τινα* (= *iubeo*) with infin. This is true; nevertheless it seems probable that *φωνῶ* here is used as a verb of

ΤΕΥ. *τίνος χάριν τοσόνδ' ἀνήλωσας λόγον;*
ΜΕ. *δοκοῦντ' ἐμοί, δοκοῦντα δ' ὃς κραίνει στρατοῦ.* 1050
ΤΕΥ. *οὔκουν ἂν εἴποις, ἧντιν' αἰτίαν προθείς;*
ΜΕ. *ὀθούνεκ' αὐτὸν ἐλπίσαντες οἴκοθεν*
ἄγειν Ἀχαιοῖς ξύμμαχόν τε καὶ φίλον,
ἐξηύρομεν ζητοῦντες ἐχθίω Φρυγῶν·
ὅστις στρατῷ ξύμπαντι βουλεύσας φόνον 1055
νύκτωρ ἐπεστράτευσεν, ὡς ἕλοι δορί·
κεἰ μὴ θεῶν τις τήνδε πεῖραν ἔσβεσεν,
ἡμεῖς μὲν ἂν τήνδ', ἣν ὅδ' εἴληχεν τύχην,
θανόντες ἂν προὐκείμεθ' αἰσχίστῳ μόρῳ,
οὗτος δ' ἂν ἔζη. νῦν δ' ἐνήλλαξεν θεὸς 1060
τὴν τοῦδ' ὕβριν πρὸς μῆλα καὶ ποίμνας πεσεῖν.

1049 *ἀνήλωσασ* L: so, too, A, with most MSS., and Ald.: *ἀνάλωσας* r. **1050** *δοκοῦντα δ'* L, A, etc., and Ald.: *δοκοῦντά θ'* r. **1053** *ἄγειν* L, A, with most MSS., and Ald.: *ἄξειν* r. (L has *ξ* written over *ἄγειν* by a hand which Dübner thinks to be that of the scribe, and Campbell to be that of the first corrector, S: but it may well be doubted, I think, whether this *ξ* is not due to a later corrector. Γ has *ἄγειν* with *γρ. ἄξειν.*) **1054** *ζητοῦντες*] Reiske conj. *ξυνόντες*: Eldick, *ζητοῦντ' ἔτ'*. **1056** *ἕλοι δορί* L, with *γρ. ὡσ ἑλοιδόρει.* The

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'commanding' with the inf., like *λέγω* (*Ph.* 101), *εἶπον* and *ἐννέπω* (*O.C.* 932), *αὐδῶ* (*ib.* 1630), and *φημί* (below, 1108).

νεκρὸν . . συγκομίζειν, to aid in paying funeral rites to the corpse. For *κομίζειν*, said with ref. to the dead, see *El.* 1114. In Plut. *Sull.* 38, *ἔφθη τὸ σῶμα συγκομισθέν*, the sense is, 'the obsequies were already completed' (*συγ-*), *i.e.* the body had been consumed on the pyre.

1049 ἀνήλωσας. Attic inscriptions, from the 5th cent. B.C. onwards, show that the aor. and perf. of *ἀναλόω* regularly took the temporal augment. No unaugmented form (such as *ἀνάλωσα*) occurs in them. See Meisterhans, § 40. 6, who quotes Moeris, p. 23: *ἀνηλωμένον Ἀττικῶς, ἀναλωμένον Ἑλληνικῶς* (*i.e.* in the *κοινὴ διάλεκτος*).

The slow movement of the verse (with only quasi-caesura after the 3rd foot) is intended to mark haughty surprise. Cp. *Ant.* 44 *ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;*

1050 δοκοῦντ' ἐμοί: this is the acc. neut. plur. (not acc. sing. agreeing with *λόγον*), and answers the question *τίνος χάριν*,...the partic. having a causal force: 'I speak because these things seem good to me,' etc. (Cp. Aesch. *Theb.* 1005 *δοκοῦντα καὶ δόξαντ' ἀπαγγέλλειν με χρὴ | δήμου προβούλοις κ.τ.λ.*)

δοκοῦντα δ' (*ἐκείνῳ*) **ὃς κραίνει στρατοῦ**: for the omission of the antecedent in dative, cp. *El.* 1123 *δόθ', ἥτις ἐστί, προσφέροντες*: *Ant.* 35 *ὃς ἂν τούτων τι δρᾷ, | φόνον προκεῖσθαι.*—The full expression would be, *δοκοῦντα μὲν ἐμοί, δοκοῦντα δ' ἐκείνῳ*: but in such 'anaphora' the *μέν* is often omitted: cp. *O.C.* 1342 *στήσω σ' ἄγων, | στήσω δ' ἐμαυτόν*: *Ant.* 906 f. (n.).

1051 προθείς, *sc.* *κελεύεις*, supplied from *ἀνήλωσας λόγον* (1049). Cp. 800 *τοῦ ποτ' ἀνθρώπων μαθών*; (*sc.* *ἐλπίζει*).

1052 f. ἐλπίσαντες . . ἄγειν, not *ἄξειν*, because the sense is, 'having formed the expectation that we *were* bringing him (to be) an ally,' etc.; not, 'that we *should bring* him.' So 799 *ἐλπίζει φέρειν*, 'forebodes that it *tends*.' Ajax, as Teucer points out at v. 1097, was not 'brought' at all, but came of his free will.

1054 ζητοῦντες seems to be rightly explained in the Triclinian scholium by *ἐξετάζοντες*, 'on trial': but the use of the word is peculiar: its ordinary sense, when joined with *εὑρίσκω*, may be seen in Ar.

ΤΕΥ. Wherefore hast thou spent thy breath in such proud words?

ΜΕ. 'Tis my pleasure, and his who rules the host.

ΤΕΥ. And might we hear what reason thou pretendest?

ΜΕ. This—that, when we had hoped we were bringing him from home to be an ally and a friend for the Greeks, we found him, on trial, a worse than Phrygian foe; who plotted death for all the host, and sallied by night against us, to slay with the spear; and, if some god had not quenched this attempt, ours would have been the lot which he hath found, to lie slain by an ignoble doom, while he would have been living. But now a god hath turned his outrage aside, to fall on sheep and cattle.

schol. in L, too, has ὡς ἐλοιδόρει· ὡς λοιδορούμενος ἐπηγγείλατο· ταῦτα γὰρ εἶπεν ὁ Αἴας. Γ reads ὡς ἐλοιδόρει, with γρ. ὡς ἔλοι δορί. The other MSS. have ὡς ἔλοι δορί (not δόρει). Dindorf writes δόρει. See on *O. C.* 1304. **1058** εἴληχεν] εἴληχε L. **1059** θανόντες] Helvetius and Morstadt conj. λαχόντες. Nauck would reduce vv. 1058 f. to one verse, thus, ἡμεῖς μὲν ἂν προὐκείμεθ' αἰσχίστῳ μόρῳ (deleting τήνδ'... θανόντες ἄν).—In L the first hand omitted ἄν after θανόντες: it has been added by S above the line.—αἰσχίστῳ] ἐχθίστῳ T (Triclinius): ἀθλίῳ Γ (with γρ. αἰσχίστῳ), Δ. **1061** Nauck rejects this verse.

Ran. 96 γόνιμον δὲ ποιητὴν ἂν οὐχ εὕροις ἔτι | ζητῶν ἄν (if you searched for one). Here, it could doubtless mean, 'on inquiry' (into the slaughter of the cattle); but this sense is too narrow for the context.

Φρυγῶν = Τρώων. In the *Iliad*, the Trojans and Phrygians are distinct, though allied, peoples: thus Priam helps the Phrygians against the Amazons (*Il.* 3. 184—189). Post-homeric Greek poets came to use Φρύγες as a synonym for Τρῶες, because, when Aeolian colonies were first founded in western Mysia, the country was subject to the Phrygians (cp. Kiepert, *Anc. Geo.* 66). Eur. *Hec.* 4 Φρυγῶν πόλιν = Τροίαν: *Or.* 1480 Ἕκτωρ ὁ Φρύγιος.

1055 στρατῷ ξύμπαντι, as in 726 he is called ἐπιβουλευτὴς στρατοῦ. His design had been against the chiefs (57 f.), the authors of his wrong; but that wrong had also embittered him against the whole Greek army (844).

1056 δορί. Several editors write δόρει here, on account of the *v. l.* ὡς ἐλοιδόρει: which may, however, have been originally γρ. ὡς ἔλοι δόρει, *i.e.*, merely a marginal note of δόρει as an alternative form. Metre requires δόρει in *O. C.* 620, 1314, 1386: but there is no reason to doubt that Sophocles could also use the ordinary form δορί, as Aesch. (*Ag.* 111) and Eur. (*Hec.* 5) certainly did.

1057 θεῶν τις: only Odysseus knows who it was.—**ἔσβεσεν**: cp. 1149: *O. C.* 422 ἔριν κατασβέσειαν: Critias fr. 1. 40 τὴν ἀνομίαν τε τοῖς φόβοις κατέσβεσεν.

1358 f. τήνδ'.. τύχην, best taken as a 'cognate' acc. with **θανόντες**, like *Il.* 3. 417 κακὸν οἷτον ὄληαι, *Od.* 1. 166 ἀπόλωλε κακὸν μόρον. If the words **ἣν ὅδ' εἴληχεν τύχην** stood without **τήνδ'**, they could be taken as acc. in apposition with θανόντες ἂν προὐκ.: but, with τήνδ', such a constr. would be awkward. The easy remedy, **λαχόντες** for θανόντες, should not be admitted; this is a case in which the harder reading is, as such, the more probable.

προὐκείμεθ', prostrate in death, as Aesch. *Theb.* 965 πρόκεισαι. Cp. above, 427.—**αἰσχίστῳ**, most ignominious; as they would have been assassinated, not slain in fight. The epithet reflects, in fact, on *Ajax*; commentators who did not see this suggested the feebler **ἐχθίστῳ** or **ἀθλίῳ**.

1060 f. ἐνήλλαξεν, changed its direction, schol. ἀντέστρεψε.—**μῆλα καὶ ποίμνας**, 'sheep and cattle': ποίμναι being used here (as in 42 and 300) in the wider sense, so as to include herds of oxen: see 53 n.

ὧν οὕνεκ' αὐτὸν οὔτις ἔστ' ἀνὴρ σθένων
τοσοῦτον ὥστε σῶμα τυμβεῦσαι τάφῳ,
ἀλλ' ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος
ὄρνισι φορβὴ παραλίοις γενήσεται.
πρὸς ταῦτα μηδὲν δεινὸν ἐξάρῃς μένος.
εἰ γὰρ βλέποντος μὴ 'δυνήθημεν κρατεῖν,
πάντως θανόντος γ' ἄρξομεν, κἂν μὴ θέλῃς,
χερσὶν παρευθύνοντες· οὐ γὰρ ἔσθ' ὅπου
λόγων γ' ἀκοῦσαι ζῶν ποτ' ἠθέλησ' ἐμῶν.
καίτοι κακοῦ πρὸς ἀνδρὸς ἄνδρα δημότην
μηδὲν δικαιοῦν τῶν ἐφεστώτων κλύειν.
οὐ γάρ ποτ' οὔτ' ἂν ἐν πόλει νόμοι καλῶς
φέροιντ' ἄν, ἔνθα μὴ καθεστήκῃ δέος,
οὔτ' ἂν στρατός γε σωφρόνως ἄρχοιτ' ἔτι
μηδὲν φόβου πρόβλημα μηδ' αἰδοῦς ἔχων.
ἀλλ' ἄνδρα χρή, κἂν σῶμα γεννήσῃ μέγα,

1063 τοσοῦτον r, and Ald.: τοιοῦτον L, A (with γρ. τοσοῦτον), T, etc. **1064** χλωρὰν] Burges conj. λευρὰν, which Wecklein adopts. **1065** In L the 1st hand had written παρραλίοισ, but the first ρ has been erased. **1066** ἐξάρῃς r, and Ald.: ἐξάιρησ L. **1067—1070** Morstadt would arrange these four verses in the following order, 1067, 1069, 1070, 1068. Nauck would prefer to omit vv. 1069, 1070. **1070** λόγων γ' Campbell: λόγων τ' L, Γ, etc.: λόγων A, etc., and Ald.—ἠθέλησ'

1062 f. The acc. **αὐτὸν** is resumed and more closely defined by **σῶμα**: cp. 1149 (*βοήν* after *σέ*, etc.): *O. T.* 819 *καὶ τάδ' οὔτις ἄλλος ἦν | ἢ 'γὼ 'π' ἐμαυτῷ τάσδ' ἀρὰς ὁ προστιθείς*. Similarly *Tr.* 287 ff. *νιν* after *αὐτόν*.—**τυμβεῦσαι τάφῳ**: Lycophron 154 *ἐτύμβευσεν τάφῳ*. Ar. *Thesm.* 885 *ποῦ δ' ἐτυμβεύθη τάφῳ;*

1064 ἀμφὶ . . ψάμαθον, 'somewhere on the sand.' The phrase implies scornful indifference as to the precise place, just as in Eur. *Andr.* 215 *εἰ δ' ἀμφὶ Θρήκην . . | τύραννον ἔσχες ἄνδρα*, 'somewhere in Thrace.' Cp. *Il.* 11. 706 *ἀμφί τε ἄστυ | ἔρδομεν ἱρὰ θεοῖς*, 'about' the city, *i.e.* here and there in it.—**χλωρὰν**, 'yellow.' The epithet serves to call up more vividly a picture of the desolate sea-shore, where the corpse is to lie unburied. Cp. Verg. *Aen.* 5. 374 *fulva moribundum extendit arena*. χλωρός, primarily an epithet of young verdure (χλόη), sometimes means 'yellow' or 'yellowish'; a sense found in the kindred Sanskrit *háris* and Lat. *helvus* (Curt. *Etym.* § 197). *Il.* 11. 631 *μέλι χλωρόν*. In *Ant.* 1132 the sense of χλωρὰ . . ἀκτὰ ('green') is defined by the further epithet πολυστάφυλος.—The sense 'moist' is preferred here by Prof. Campbell ('that part of the sands which the sea has moistened').—**λευρὰν**, the conjecture of Burges (Eur. *Hec.* 699 *ἐν ψαμάθῳ λευρᾷ*), did not deserve to be received by Wecklein.

1065 ὄρνισι: cp. 830 *ῥιφθῶ κυσὶν πρόβλητος οἰωνοῖς θ' ἕλωρ*.

1066 πρὸς ταῦτα: 971 n.—**ἐξάρῃς** (ᾱ): cp. *O. T.* 914 *ὑψοῦ γὰρ αἴρει θυμόν*.

1067 εἰ . . μὴ 'δυνήθημεν, 'granting that we were unable.' Cp. Thuc. 3. 40 § 4 *εἰ γὰρ οὗτοι ὀρθῶς ἀπέστησαν, ὑμεῖς ἂν οὐ χρεὼν ἄρχοιτε*, 'assuming that they were right to revolt, your rule would be unwarrantable.'

1069 f. χερσὶν παρευθύνοντες, 'guiding him with our hands': cp. 542 *χερσὶν εὐθύνων*, said of guiding a child's steps. 'He will be docile enough now, and will go whither our hands guide him' (*i.e.*, the body shall be laid where we please). Then **χερσὶν** suggests the bitter comment, ('our *hands*, I say,) for our *words* were at all times lost upon him.' For **ὅπου**, cp. *O. T.* 448 *οὐ γὰρ ἔσθ' ὅπου μ' ὀλεῖς*.

1071 f. κακοῦ πρὸς ἀνδρὸς: for *πρός*, cp. 319. These remarks on authority

Wherefore there is no man so powerful that he shall entomb the corpse of Ajax; no, he shall be cast forth somewhere on the yellow sand, and become food for the birds by the sea. Then raise no storm of angry threats. If we were not able to control him while he lived, at least we shall rule him in death, whether thou wilt or not, and control him with our hands; since, while he lived, there never was a time when he would hearken to my words.

Yet 'tis the sign of an unworthy nature when a subject deigns not to obey those who are set over him. Never can the laws have prosperous course in a city where dread hath no place; nor can a camp be ruled discreetly any more, if it lack the guarding force of fear and reverence. Nay, though a man's frame have waxed mighty,

made in L from *εἰ θέλησι*. **1071** *ἄνδρα*] Reiske conj. *ὄντα*, which several edd. adopt. **1074** *φέροιντ'*] Nauck conj. *κέοιντ'*.—*καθεστήκῃ*] *καθεστήκῃ* L, with an erasure at and above the last letter: it may have been *καθεστήκει*. The other MSS. vary between *καθεστήκῃ*, *καθεστήκοι* (A 1st hand), *καθεστήκει* (so Ald.), and *καθέστηκεν*. Stobaeus *Flor.* 43. 14 (where he cites vv. 1071—1076) has *παρεστήκει*. **1075** *ἄρχοιτ'* made in L from *ἔχοιτ'*, a *v.l.* found also in the citation of this verse by Stobaeus, *Flor.* 43. 14.

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and obedience are suggested by the alleged insubordination of Ajax, who (in disregard of Homeric conditions) is styled *ἀνὴρ δημότης*, in contrast to *οἱ ἐφεστῶτες*, —*i.e.* the Atreidae. (Cp. 945 *ἐφεστᾶσι.*) The tone of Menelaüs here recalls that of Creon in *Ant.* 663—676.

ἄνδρα, coming after *ἀνδρός*, is thought too inelegant by some critics, who replace it by Reiske's conjecture, **ὄντα**. But it may be doubted whether a Greek ear would have been offended; the words *ἄνδρα δημότην* closely cohere, and the emphasis falls, first on *κακοῦ*, and then on *δημότην*. The phrase *ἀνὴρ δημότης* occurs in *Ant.* 690 and Ar. *Nub.* 1219. Cp. 1093 *ἄνδρες, ἄνδρα.*

1073 f. καλῶς φέροιντ' ἄν, 'have a prosperous course.' Thuc. 5. 16 § 1 *εὖ φερόμενος ἐν στρατηγίαις*: Xen. *Oecon.* 5. 17 *εὖ . . φερομένης τῆς γεωργίας.*

ἔνθα μὴ with subjunct. (without *ἄν*), as in *O. T.* 316 *ἔνθα μὴ τέλη | λύῃ.* **καθεστήκῃ**, which L supports, seems slightly better here than *καθεστήκοι*, which would make the statement more abstract or hypothetical. Similarly in 1081 we have *ὅπου . . παρῇ.* (On the other hand, in such a passage as *Tr.* 1235, *τίς ταῦτ' ἄν, ὅστις μὴ 'ξ ἀλαστόρων νοσοῖ, | ἕλοιτο*; the optative is clearly better than *νοσῇ.*)

1076 φόβου πρόβλημα, a screen (*Ph.* 1008 n.), a defence, afforded by fear,—the gen. defining that in which the defence consists; cp. *El.* 682 *πρόσχημ' ἀγῶνος, ἴδ.* 857 *ἐλπίδων . . ἀρωγαί.*—**αἰδοῦς.** The schol. on 1074 quotes from Epicharmus, *ἔνθα δέος, ἐνταῦθα καὶ αἰδώς*: cp. Plat. *Euthyphr.* p. 12 B, where Socrates quotes from Stasinus, *ἵνα γὰρ δέος, ἔνθα καὶ αἰδώς*,—remarking that we ought rather to say, *ἵνα μὲν αἰδώς, ἔνθα καὶ δέος· οὐ μέντοι, ἵνα γε δέος, πανταχοῦ αἰδώς.* The sentiment of Menelaüs is genuinely Spartan. Plut. *Cleom.* 9 dwells on the place of *φόβος* in Spartan government: *τιμῶσι δὲ τὸν φόβον...τὴν πολιτείαν μάλιστα συνέχεσθαι φόβῳ νομίζοντες.* The Aeschylean Athena, too, counsels *μὴ τὸ δεινὸν πᾶν πόλεως ἔξω βαλεῖν* (*Eum.* 698), but there the basis of the *fear* is to be *αἰδώς*,—the *σέβας* (690) for the Areiopagus. As at Sparta there was a shrine of Φόβος (Plut. *l. c.*), so at Athens there was an altar of Αἰδώς (Paus. 1. 17. 1).

1077 f. κἂν σῶμα γεννήσῃ μέγα: cp. the phrases *φῦσαι φρένας* (*O. C.* 804), *πτερά* (Ar. *Av.* 785), etc.: Her. 5. 91 *τὸν βασιλέα ἡμέων . . ἐξέβαλε, δόξαν δὲ φύσας αὐξάνεται.* The words allude to the stature of the *πελώριος* Αἴας (*Il.* 3. 229), but are meant also to be figurative; cp. Shakesp. *Julius Caesar* 1. 2. 135 *Why,*

δοκεῖν πεσεῖν ἂν κἂν ἀπὸ σμικροῦ κακοῦ.
δέος γὰρ ᾧ πρόσεστιν αἰσχύνη θ' ὁμοῦ
σωτηρίαν ἔχοντα τόνδ' ἐπίστασο·
ὅπου δ' ὑβρίζειν δρᾶν θ' ἃ βούλεται παρῇ,
ταύτην νόμιζε τὴν πόλιν χρόνῳ ποτὲ
ἐξ οὐρίων δραμοῦσαν εἰς βυθὸν πεσεῖν.
ἀλλ' ἑστάτω μοι καὶ δέος τι καίριον,
καὶ μὴ δοκῶμεν δρῶντες ἂν ἡδώμεθα
οὐκ ἀντιτείσειν αὖθις ἂν λυπώμεθα.
ἔρπει παραλλὰξ ταῦτα. πρόσθεν οὗτος ἦν
αἴθων ὑβριστής, νῦν δ' ἐγὼ μέγ' αὖ φρονῶ.
καί σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως
μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσῃς.
ΧΟ. Μενέλαε, μὴ γνώμας ὑποστήσας σοφὰς
εἶτ' αὐτὸς ἐν θανοῦσιν ὑβριστὴς γένῃ.

1081 παρῇ] So L with most MSS., and Stobaeus *Flor.* 43. 17 (where he quotes vv. 1081—1087 to ταῦτα): πάρα A, and Ald. In L a late hand has written πάρα in marg., and the same *v.l.* occurs in a MS. of Stobaeus *l.c.* Cp. 1160. **1082** ποτὲ MSS., Stobaeus *l.c.*, and Ald. In *Mus. Crit.* I. 475 Elmsley proposed ποτ' ἄν, but afterwards (on *Med.* 362 n.) accepted Herm.'s view that ποτὲ . . πεσεῖν represents ἔπεσέ ποτε. Madvig favours ποτ' ἄν, which Nauck and Blaydes read. **1083** ἐξ

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man, he doth bestride the narrow world | Like a colossus, and we petty men | Walk under his huge legs.

κἂν ἀπὸ σμ. κακοῦ, = καὶ ἐὰν (πέσῃ): cp. *El.* 1482 ἀλλά μοι πάρες | κἂν σμικρὸν εἰπεῖν, *i.e.*, καὶ ἐὰν σμικρὸν παρῇς: Dem. or. 2 § 14 καὶ ὅποι τις ἂν, οἶμαι, προσθῇ κἂν μικρὰν δύναμιν, πάντ' ὠφελεῖ, *i.e.*, καὶ ἐάν τις προσθῇ. We cannot here well take **κἂν** as = καὶ ἂν (the conditional particle), and suppose that it belongs to πεσεῖν understood. (See appendix on *El.* 1482.)—For **ἀπὸ** denoting result, cp. *Ant.* 695 ἀπ' ἔργων εὐκλεεστάτων φθίνει.

1079 f. πρόσεστιν, said of an attribute or quality: 521 n.—**αἰσχύνη**, *verecundia*, here virtually an equivalent of αἰδώς, as in Thuc. I. 84 § 3 αἰδὼς σωφροσύνης πλεῖστον μετέχει, αἰσχύνης δὲ εὐψυχία.

1081 ὅπου . . παρῇ, without ἄν: cp. 1074.—**βούλεται**, *sc.* τις: cp. Plat. *Apol.* 29 B οὐκ ἀμαθία ἐστὶν αὕτη ἡ ἐπονείδιστος, ἡ τοῦ οἴεσθαι εἰδέναι ἃ οὐκ οἶδεν; *Crito* 49 C οὔτε ἄρα ἀνταδικεῖν δεῖ...οὐδένα ἀνθρώπων, οὐδ' ἂν ὁτιοῦν πάσχῃ ὑπ' αὐτῶν.

1082 f. νόμιζε . . χρόνῳ ποτὲ . . πεσεῖν. It seems best to take πεσεῖν as representing a gnomic aor., χρόνῳ ποτὲ ἔπεσε. Cp. Plat. *Rep.* 490 C (quoted by Goodwin, *Moods and Tenses*, § 159), ἡγουμένης δὴ ἀληθείας οὐκ ἄν ποτε . . φαίμεν αὐτῇ χορὸν κακῶν ἀκολουθῆσαι, 'when truth leads, we never could say that a chorus of evils accompanies her' (ἠκολούθησεν). It may be observed that this view is slightly confirmed by the words **ἐξ οὐρίων δραμοῦσαν**, which clearly mean, '*after* running before favouring winds' (the sense cannot be that the ship is to be *sunk* by a fatal οὖρος): for, if πεσεῖν is an appeal to experience, then the mention of such a city's transient *prosperity* is fitting; but if πεσεῖν were a simple prediction, such a clause would be less natural. [I formerly took πεσεῖν as referring to the future; but now doubt whether νόμιζε, without more help from the context, could suffice to suggest such a sense. See Appendix on *El.* 442 f., where I read δέξεσθαι for δέξασθαι. Here we might, of course, write **ποτ' ἄν**, but the change seems needless.]

ἐξ οὐρίων: ἐκ denotes the condition; cp. *O. C.* 486 ἐξ εὐμενῶν | στέρνων δέχεσθαι. For the neut. plur. οὐρίων, cp. Ar. *Lys.* 550 οὔρια θεῖτε (adv.). Lobeck

he should look to fall, perchance, by a light blow. Whoso hath fear, and shame therewith, be sure that he is safe; but where there is licence to insult and act at will, doubt not that such a State, though favouring gales have sped her, some day, at last, sinks into the depths.

No, let me see fear, too, where fear is meet, established; let us not dream that we can do after our desires, without paying the price in our pains. These things come by turns. This man was once hot and insolent; now 'tis my hour to be haughty. And I warn thee not to bury him, lest through that deed thou thyself shouldst come to need a grave.

CH. Menelaüs, after laying down wise precepts, do not thyself be guilty of outrage on the dead.

οὐρίων] *ἐξ οὐρίας* Stobaeus *Flor.* 43. 17. For *ἐξ*, Morstadt conj. *κἀξ*. **1085** *ἂν*] *ἀν̓* L (the grave accent from a later hand). So too in 1086, where *κ* or *χ* seems to have been erased before *ἀ*. In both places some of the later MSS. have *ἂν* instead of *ἄν*. **1086** *οὐκ ἀντιτείσειν*] *μὴ οὐκ ἀντιτίσειν* Ien. and Mosq. b.—*ἂν λυπώμεθα*] Paley writes *ἂν λυποίμεθα*. **1088** *μέγ' αὖ*] *μέγα* Γ. **1090** *ταφὰς*] L has the first *α* in an erasure. **1092** *εἶτ' αὐτὸς*] *μήτ' αὐτὸς* Stobaeus *Flor.* 125. 13. (*μηδ'* would be possible: *μήτ'* is not.)

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quotes *ἐξ οὐρίων πλεῖν* from Libanius 2. 421. *ἐξ οὐρίας πλεῖν* occurs in Polyb. 1. 47. 2, etc.

1084 **ἑστάτω**, be firmly set, as a principle, in the State; cp. 1074 *καθεστήκῃ*.—**μοι**, ethic dat. ('let me see it established.') Cp. Plut. *Cleom.* 9 *διὸ καὶ παρὰ τὸ τῶν ἐφόρων συσσίτιον τὸν Φόβον ἵδρυνται Λακεδαιμόνιοι*.—**καὶ δέος**, 'fear also' —to temper natural *ὕβρις* (1081). **καίριον**, in due season and measure; as the Eumenides say, *ἔσθ' ὅπου τὸ δεινὸν εὖ | καὶ φρενῶν ἐπίσκοπον | δεῖ μένειν καθήμενον* (*Eum.* 517).

1085 f. **ἂν ἡδώμεθα**: the cogn. acc. with *ἥδομαι*, *λυπεῖσθαι*, etc., is frequent (cp. Ar. *Ach.* 2 f.).—**οὐκ ἀντιτείσειν**: for the spelling *τείσω*, etc., see on *O. T.* 810. *οὐ* with inf. is normal after a verb of saying or thinking (n. on *O. T.* 1455).—**ἂν λυπώμεθα**: for the assonance (parechesis) at the end of two successive verses, cp. 807 f., *Ph.* 121 f. (*παρῄνεσα, συνῄνεσα*), *Tr.* 1265 f. (*συγγνωμοσύνην, ἀγνωμοσύνην*). It is needless to read *ἂν λυποίμεθα*, though the optat. might be illustrated by Alcaeus fr. 82 (Bergk) *αἴ κ' εἴπῃς τὰ θέλεις, ἦ κεν ἀκούσαις τά κεν οὐ θέλοις*. Schneidewin quotes also Hes. *Op.* 721 *εἰ δὲ κακὸν εἴπῃς, τάχα κ' αὐτὸς μεῖζον ἀκούσαις*: Libanius 2. 84 *δρῶντες ἅττα ἐθέλουσι πάσχειν δύναιντ' ἂν ἅττα ἂν οὐκ ἐθέλοιεν*.

1087 f. **παραλλὰξ**, alternately; so in Her. 3. 40 *ἐναλλὰξ πρήσσων* = 'with alternations of fortune' (good and evil).—**αἴθων**: see on *αἴθονος* in 222.

1089 f. **ὅπως | μὴ**: with regard to the division of these words between two vv., see n. on the place of *δῆτα* in 986.—**εἰς ταφὰς πέσῃς**, come to need funeral rites: *πέσῃς* is used, with grim irony, as in such phrases as *εἰς ἀνάγκας πίπτειν* (Thuc. 3. 82 § 2). *ταφὰς* has its ordinary sense, rites of sepulture, as it has also in v. 1109; it does not stand for *τάφους*. Herodotus, indeed, uses *ταφαί* as = *τάφοι*, and employs the plural in that sense even with ref. to a single tomb (Her. 5. 63).

1091 f. **ὑποστήσας**, after planting them like pillars (cp. *ὑποστῆσαι κίονας, ἐρείσματα*, etc.); or, as we should say, after 'laying them down': the word is much more forcible than *ὑποβαλών* or *ὑποθείς*.—**ἐν θανοῦσιν**: for *ἐν*, cp. 43 n.

The dramatic function of a Chorus required that these Salaminian sailors, while loyal to Ajax, should recognise the sound elements in the speech which they have heard. Menelaüs has rightly condemned the *ὕβρις* which defies human laws. But his own *ὕβρις* menaces the laws of the gods.

ΤΕΥ. οὐκ ἄν ποτ', ἄνδρες, ἄνδρα θαυμάσαιμ' ἔτι,
ὃς μηδὲν ὢν γοναῖσιν εἶθ' ἁμαρτάνει,
ὅθ' οἱ δοκοῦντες εὐγενεῖς πεφυκέναι
τοιαῦθ' ἁμαρτάνουσιν ἐν λόγοις ἔπη.
ἄγ', εἶπ' ἀπ' ἀρχῆς αὖθις, ἦ σὺ φὴς ἄγειν
τὸν ἄνδρ' Ἀχαιοῖς δεῦρο σύμμαχον λαβών;
οὐκ αὐτὸς ἐξέπλευσεν ὡς αὑτοῦ κρατῶν;
ποῦ σὺ στρατηγεῖς τοῦδε; ποῦ δέ σοι λεῶν
ἔξεστ' ἀνάσσειν ὧν ὅδ' ἤγαγ' οἴκοθεν;
Σπάρτης ἀνάσσων ἦλθες, οὐχ ἡμῶν κρατῶν·
οὐδ' ἔσθ' ὅπου σοὶ τόνδε κοσμῆσαι πλέον
ἀρχῆς ἔκειτο θεσμὸς ἢ καὶ τῷδε σέ.
ὕπαρχος ἄλλων δεῦρ' ἔπλευσας, οὐχ ὅλων
στρατηγός, ὥστ' Αἴαντος ἡγεῖσθαί ποτε.
ἀλλ' ὥνπερ ἄρχεις ἄρχε, καὶ τὰ σέμν' ἔπη
κόλαζ' ἐκείνους· τόνδε δ', εἴτε μὴ σὺ φὴς

1093 ἄνδρα] Heimsoeth (*Krit. Stud.* p. 129) conj. *φῶτα*. **1096 f.** *ἐν λόγοις ἔπη.* | *ἄγ'*] Mekler writes in the Teubner text of Dindorf (6th ed.), *ἐν λόγοις· ἐπεὶ* | *ἄγ'*.—*εἶπ'*] *εἶπ'* L, made from *εἰπὲ*. **1098** *τὸν ἄνδρ'*] *τόνδ' ἄνδρ'* L (*ό* made from *ὸ*). **1099** *αὐτοῦ κρατῶν*] *αὐτὸς κρατῶν* Γ (with *γρ. αὐτοῖς*). **1100** λεῶν *r*: λαῶν L. **1101** *ἤγαγ'*] *ἠγεῖτ'* L (*τ* made from *σθ*?), with most MSS.,

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1093 ἄνδρες. The burning anger of Teucer is marked in his first words by the fact that he addresses them to the *Chorus:* as Oedipus does after the speech of Polyneices (*O. C.* 1348), and Clytaemnestra after that of Electra (*El.* 612).

1094 μηδὲν ὢν γοναῖσιν: the phrase is exactly parallel with *ἀγέννητος* used in the sense of *δυσγενής* (*Tr.* 61). In 1231 *οὐδὲν ὤν* has a like sense. Here *μηδὲν* is 'generic,' denoting the class of person.

1096 τοιαῦθ' ἁμαρτάνουσιν .. ἔπη, make such erroneous statements; for the cogn. acc., cp. 1107 *τὰ σέμν' ἔπη* | *κόλαζ' ἐκείνους*. **ἐν λόγοις,** in their discourse. λόγοι and ἔπη are similarly combined in Thuc. 3. 67 § 6 *λόγοι ἔπεσι κοσμηθέντες*, 'speeches adorned with fine sentiments.'

1097 f. ἄγειν=*ὅτι ἦγες*, as *ἄγειν* in 1053=*ὅτι ἤγομεν*: 'that thou wast bringing him [when he came hither] as an ally found by thee (**λαβών**).'

1099 αὐτὸς, *sponte sua:* cp. *Il.* 17. 252 *ἀργαλέον δέ μοί ἐστι διασκοπιάσθαι ἕκαστον* | *...ἀλλά τις αὐτὸς ἴτω.*

1100 f. ποῦ, on what ground, in what respect? *O. T.* 390 *ποῦ σὺ μάντις εἶ σαφής*; 'where hast thou proved thyself a seer?'—**λεῶν**: the plur. of the Attic form is somewhat rare (except in the formula *ἀκούετε λεώ*); Ar. fr. 346 has *πάντες λεώ*.

1101 ἤγαγ', the reading of one MS. (the Palatinus at Heidelberg, written in the 14th century), was doubtless no more than a conjectural emendation; but it appears probable. **ἠγεῖτ'**, the reading of the other MSS., has been defended by Erfurdt and others on the ground that the elision has the effect of running the two words *ἠγεῖτ' οἴκοθεν* together, so that they become virtually one. This is just possible; but in tragic iambics we find no certain examples of a precisely similar kind. (As to *σήμαιν' εἶτ' ἔχει* in *Phil.* 22, see n. there.) If *ἤγαγ'* was the original word, the change to *ἠγεῖτ'* may have been caused by failure to perceive that the genitive **ὧν** (for *οὗς*) was due to attraction. Porson (*ap.* Kidd, *Tracts*, p. 194) wished to read **ἦγεν**, comparing *Il.* 2. 557, *Αἴας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας*. The imperfect tense is, of course, free from objection (cp. also

TEU. Never, friends, shall I wonder more if a low-born man offends after his kind, when they who are accounted of noble blood allow such scandalous words to pass their lips.

Come, tell me from the first once more—Sayest thou that *thou* broughtest the man hither to the Greeks, as an ally found by *thee?* Sailed he not forth of his own act,—as his own master? What claim hast thou to be his chief? On what ground hast thou a right to kingship of the lieges whom he brought from home? As Sparta's king thou camest, not as master over us. Nowhere was it laid down among thy lawful powers that thou shouldst dictate to him, any more than he to thee. Under the command of others didst thou sail hither, not as chief of all, so that thou shouldst ever be captain over Ajax.

No, lord it over them whose lord thou art,—lash *them* with thy proud words: but this man will I lay duly in the grave,

and Ald.: ἤγαγ' Pal.: Porson conj. ἦγεν: Elmsley, ἤγετ' (or ἤγαγ'). **1103** σοὶ] σοι MSS., and Ald. **1104** ἢ καὶ τῷδε σέ.] In L the first corrector has written in the marg., γρ. εἰ καὶ τοῦδέ σοι. **1105 f.** These two verses are rejected by Schneidewin, who is followed by Nauck, Dindorf, and Wecklein. **1105** ὅλων] Blaydes reads ὅλως, as Apitz proposed. **1108** κόλαζ' ἐκείνους L, A, etc.: κόλαζε κείνους Ald.

Aesch. *Pers.* 341 Ξέρξη..χιλιὰς μὲν ἦν | ὧν ἦγε πλῆθος): but ΗΓΕΝ was less likely than ΗΓΑΓ to tempt the correction ΗΓΕΙΤ. Elmsley's **ἤγετ'** (n. on Eur. *Heracl.* 371) is still nearer to the letters of *ἠγεῖτ'*: but the middle voice would be at least very unusual, where the sense is simply that of 'leading'; in *O. C.* 1460, indeed, *ἄξεται* is hardly more than *ἄξει*: but in *Ph.* 613 *ἄγοιντο* suggests the notion, 'bring with them, for their own ends.'

1103 οὐδ' ἔσθ' ὅπου: cp. 1069.—**τόνδε κοσμῆσαι**, to exercise authority over him. *κοσμεῖν* is properly said of a commander disposing his forces; *Il.* 2. 554 *κοσμῆσαι ἵππους τε καὶ ἀνέρας ἀσπιδιώτας*: [Eur.] *Rhes.* 662 *κοσμήσων στρατόν*. The Atreidae are *κοσμήτορε λαῶν* (*Il.* 1. 16). For *κοσμεῖν* with ref. to civil government, cp. *Ant.* 677.—**ἀρχῆς..θεσμὸς**, an ordinance, an established right, of command. **ἔκειτο**, had been laid down (*κεῖμαι* serving as perf. pass. of *τίθημι*): cp. Thuc. 5. 105 § 2 *οὔτε θέντες τὸν νόμον, οὔτε κειμένῳ πρῶτοι χρησάμενοι*.—**ἢ καὶ τῷδε σέ**, 'than for him, *on his part*, to rule thee': for this *καί*, cp. *O. C.* 53 *ὅσ' οἶδα κἀγώ* (n.).

1105 ὅλων here can be only masc. This use of ὅλοι as = **σύμπαντες** elsewhere occurs only in later Greek; Lobeck cites Nonnus (5th cent. A.D.) *Dionysiaca* 47. 482 *ὅλας οἴστρησε γυναῖκας*, and *Anthol. Pal.* 7. 679. 5 *κτήμασι μὲν πολύολβος ὅλων πλέον ὧν τρέφε Κύπρος* (by Sophronius of Damascus, *circ.* 630 A.D.). We are scarcely warranted, however, in assuming that a poet of the classical age could not have ventured on such a use. The view that *ὅλων* is *neuter* (*summae rerum*) is decisively condemned (1) by the direct antithesis with the masc. *ἄλλων*, and (2) by the absence of the article, *τὰ ὅλα* being the invariable phrase in this sense: see, *e.g.*, Dem. or. 19 § 151 *ὑπὲρ τῶν ὅλων πεισθεὶς εἰρήνην ἄγειν* ('for the general interests'): or. 22 § 16 *τὴν τῶν ὅλων σωτηρίαν*: Xen. *Cyr.* 8. 7. 22 *τήνδε τὴν τῶν ὅλων τάξιν* (the universe): Lucian *De Luctu* c. 6 *τὴν τῶν ὅλων δεσποτείαν*.

Apart from the difficulty as to *ὅλων*, there is absolutely no ground for rejecting verses 1105 f., as Schneidewin and other critics have done.

1107 f. ὥνπερ ἄρχεις ἄρχε, as Agamemnon says to Achilles, *Μυρμιδόνεσσιν ἀνασσε* (*Il.* 1. 180), and Achilles to him, *ἄλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἐμοί γε*. Cp. Aesch. *Eum.* 574 *ἄναξ Ἄπολλον, ὧν ἔχεις αὐτὸς κράτει.*—**τὰ σέμν' ἔπη κόλαζ' ἐκείνους**: *ἔπη* is a bold cognate acc.; cp. 1096: *O. T.* 339 *ἔπη | κλύων, ἃ νῦν*

εἴθ' ἄτερος στρατηγός, εἰς ταφὰς ἐγὼ
θήσω δικαίως, οὐ τὸ σὸν δείσας στόμα.
οὐ γάρ τι τῆς σῆς οὕνεκ' ἐστρατεύσατο
γυναικός, ὥσπερ οἱ πόνου πολλοῦ πλέῳ,
ἀλλ' οὕνεχ' ὅρκων οἷσιν ἦν ἐνώμοτος,
σοῦ δ' οὐδέν· οὐ γὰρ ἠξίου τοὺς μηδένας.
πρὸς ταῦτα πλείους δεῦρο κήρυκας λαβὼν
καὶ τὸν στρατηγὸν ἦκε· τοῦ δὲ σοῦ ψόφου
οὐκ ἂν στραφείην, *ἕως ἂν ᾖς οἷός περ εἶ.
ΧΟ. οὐδ' αὖ τοιαύτην γλῶσσαν ἐν κακοῖς φιλῶ·
τὰ σκληρὰ γάρ τοι, κἂν ὑπέρδικ' ᾖ, δάκνει.
ΜΕ. ὁ τοξότης ἔοικεν οὐ σμικρὸν φρονεῖν.
ΤΕΥ. οὐ γὰρ βάναυσον τὴν τέχνην ἐκτησάμην.
ΜΕ. μέγ' ἄν τι κομπάσειας, ἀσπίδ' εἰ λάβοις.
ΤΕΥ. κἂν ψιλὸς ἀρκέσαιμι σοί γ' ὡπλισμένῳ.

1112 πόνου] Morstadt conj. πόθου: Nauck, φόβου. in L from ἐπώμοτος, the reading of a few late MSS. **1113** ἐνώμοτος made **1117** ἕως Bonitz and

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σὺ τήνδ' ἀτιμάζεις πόλιν: Aesch. *Eum.* 230 δίκας | μέτειμι τόνδε φῶτα.

εἴτε μὴ σὺ φῄς, εἴθ' ἄτερος στρ. = εἴτε σὺ μὴ φῄς, εἴτ' Ἀγαμέμνων μή φησιν, whether the veto is thine or his. For φημί as='*to command*' (a rare use), see Pind. *N.* 3. 28 Αἰακῷ σε φαμὶ γένει τε Μοῖσαν φέρειν. Here the μή, despite its place, belongs in sense to the inf. (θεῖναι εἰς ταφάς) understood. (οὔ φημι θεῖναι could mean only, *nego te sepulturum*: this might be referred to the *assertion* of Menelaüs in 1062 f.; but it would be forced.)—**εἰς ταφὰς θήσω**, I will give him due funeral rites: see on 1090.—**στόμα**: cp. 1147: *Ant.* 997 ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

1112 οἱ πόνου πολλοῦ πλέῳ, the toiling λαοί, the born subjects of Menelaüs, who are bound to endure the labours of war in any field to which their lord calls them. Cp. Eur. *Andr.* 695 οὐ τῶν πονούντων τοὔργον ἡγοῦνται τόδε, | ἀλλ' ὁ στρατηγὸς τὴν δόκησιν ἄρνυται,—where οἱ πονοῦντες are the rank and file. The strangeness which has been felt in the phrase, οἱ πόνου πολλοῦ πλέῳ, will perhaps be lessened if we remember how habitually the Attic poets transfer the associations of their own time to the heroic age. In picturing the followers of the Spartan king, Sophocles may have had in mind the Perioeci who served as hoplites and the Helots who served as light-armed in the armies of their Spartan masters.

Assuredly οἱ πόνου πολλοῦ πλέῳ does not mean 'busybodies,' οἱ πολυπραγμονοῦντες, as some have taken it,—supposing it to be said scornfully of βασιλεῖς tributary to Menelaüs and eager to display their zeal.

1113 ὅρκων: the oaths sworn to Tyndareus by the suitors of his daughter Helen, ὅτου γυνὴ γένοιτο Τυνδαρὶς κόρη, | τούτῳ συναμυνεῖν, εἴ τις ἐκ δόμων λαβὼν | οἴχοιτο (Eur. *I. A.* 61). Thuc. 1. 9 § 1 Ἀγαμέμνων τέ μοι δοκεῖ τῶν τότε δυνάμει προὔχων καὶ οὐ τοσοῦτον τοῖς Τυνδάρεω ὅρκοις κατειλημμένους τοὺς Ἑλένης μνηστῆρας ἄγων τὸν στόλον ἀγεῖραι. In *Ph.* 72 Odysseus says that (unlike the other chiefs) Neoptolemus came to Troy, ἔνορκος οὐδενί.

1114 σοῦ δ' οὐδέν: this third clause repeats the thought of the first, οὐ γάρ τι τῆς σῆς κ.τ.λ.: on this trait of Sophoclean style see *Ant.* 465 ff. (n.).—**τοὺς μηδένας**, those who are as nought (μή having its generic force),—mere ciphers. Cp. *Ant.* 1322 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. So Eur. *I. A.* 371 τοὺς οὐδένας: *Andr.* 700 ὄντες οὐδένες, Her. 9. 58 οὐδένες ἄρα ἐόντες.

1115 κήρυκας. Menelaüs is attended

though thou forbid it,—aye, or thy brother-chief,—nor shall I tremble at thy word. 'Twas not for thy wife's sake that Ajax came unto the war, like yon toil-worn drudges,—no, but for the oath's sake that bound him,—no whit for thine; he was not wont to reck of nobodies. So, when thou comest again, bring more heralds, and the Captain of the host; at *thy* noise I would not turn my head, while thou art the man that thou art now.

CH. Such speech again, in the midst of ills, I love not; for harsh words, how just soever, sting.

ME. The bowman, methinks, hath no little pride.

TEU. Even so; 'tis no sordid craft that I profess.

ME. How thou wouldst boast, wert thou given a shield!

TEU. Without a shield, I were a match for thee full-armed.

Wunder: ὡς MSS. (In Aug. c ἕως is written above ὡς.) **1118 f.** The MSS. and Ald. give v. 1118 to Menelaüs, and v. 1119 to Teucer: Brunck restored them to the Chorus. **1120** σμικρὸν] μικρὸν Γ (γρ. μικρὰ): σμικρὰ L (made by a later hand from σμικρὸν), A, etc., and Ald. **1123** ψιλὸς] L has the ὸ in an erasure (from ὦ?).

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by two heralds, their presence marking the solemn character of his mission. So in the *Iliad* the chiefs deputed to intercede with Achilles are accompanied by two heralds (9. 170), whom Eustathius (780. 46) compares to the ἀργὰ πρόσωπα of the theatre.

1116 f. ψόφου . . στραφείην: the gen. is properly causal, 'turn *for* it,' and is joined (here only) with the simple verb, as it is regularly joined with ἐντρέπομαι (90), ἐπιστρέφομαι (*Ph.* 599), and in Eur. *Hipp.* 1224 ff. with the act. μεταστρέφειν: (πῶλοι) οὔτε ναυκλήρου χερὸς | οὔθ' ἱπποδέσμων οὔτε κολλητῶν ὄχων | μεταστρέφουσαι.

ἕως: cp. Plat. *Phaedr.* 243 E ἕωσπερ ἂν ᾖς ὅς εἶ. This is a certain correction of the traditional reading **ὡς**, as it is also in *Ph.* 1330 ἕως ἂν αὐτὸς ἥλιος | ταύτῃ μὲν αἴρῃ etc., and in *O. C.* 1361 ἕωσπερ ἂν ζῶ. [Hermann explained **ὡς ἂν ᾖς** as *utcunque sis qualis es*, 'however much you may be what you are,' *i.e.*, *quantumlibet ferocias*. Prof. Campbell understands, 'However you may be—just what you are,' οἷοσπερ εἶ being said, παρὰ προσδοκίαν, instead of βασιλεύς or the like.]

1118 οὐδ' αὖ, 'neither, again,'—referring to their reproof of Menelaüs in 1092. οὐδ' αὖ is similarly used in *El.* 1034.—**ἐν κακοῖς**, because the friends of Ajax have the feeling of the Greek chiefs and army against them. Cp. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένῃ δοκεῖ.

1120 ὁ τοξότης. The name of 'bowman' was a reproach only when it implied that the archer was not, like the hoplite, ready to meet his foe in close fight. It is in this sense that Diomedes upbraids Paris (*Il.* 11. 385), τοξότα, λωβητήρ, κέρᾳ ἀγλαέ. In *Il.* 13. 313 Teucer is said to be ἄριστος Ἀχαιῶν | τοξοσύνῃ· but the poet adds ἀγαθὸς δὲ καὶ ἐν σταδίῃ ὑσμίνῃ. At Athens, where the τοξόται or city police were slaves (Σκύθαι, etc.), the word had acquired ignoble associations.

1121 βάναυσον, sordid, unworthy of a freeborn man: Plato joins βάναυσος with ἀνελεύθερος (*Legg.* 644 A). Cp. Arist. *Pol.* 8. 2 § 5 τὰς . . τοιαύτας τέχνας, ὅσαι τὸ σῶμα παρασκευάζουσι χεῖρον διακεῖσθαι, βαναύσους καλοῦμεν. Thus the notion at the root of the word was that of some mechanical (or sedentary) calling which interfered with efficiency in athletics or war. (Compare the taunts of Euryalus to the disguised Odysseus, *Od.* 8. 159.) Teucer might well say that his art was not βάναυσος: Heracles and Philoctetes were among its masters.

1122 ἀσπίδ': the shield of a hoplite, who wore a helmet and breast-plate, and was armed with a pike (δόρυ); while the bowman, ranking with the light-armed troops, had no defensive armour.

1123 ψιλὸς . . ὡπλισμένῳ. The contrast is illustrated by the case of the Locrians in the *Iliad*, who came to Troy armed only with bows, and are described as shrinking from the σταδίη ὑσμίνη, because they were not armed as hoplites:—

ΜΕ. ἡ γλῶσσά σου τὸν θυμὸν ὡς δεινὸν τρέφει.
ΤΕΥ. ξὺν τῷ δικαίῳ γὰρ μέγ' ἔξεστιν φρονεῖν.
ΜΕ. δίκαια γὰρ τόνδ' εὐτυχεῖν κτείναντά με;
ΤΕΥ. κτείναντα; δεινόν γ' εἶπας, εἰ καὶ ζῇς θανών.
ΜΕ. θεὸς γὰρ ἐκσῴζει με, τῷδε δ' οἴχομαι.
ΤΕΥ. μή νυν ἀτίμα θεούς, θεοῖς σεσωσμένος.
ΜΕ. ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους;
ΤΕΥ. εἰ τοὺς θανόντας οὐκ ἐᾷς θάπτειν παρών.
ΜΕ. τούς γ' αὐτὸς αὑτοῦ πολεμίους· οὐ γὰρ καλόν.
ΤΕΥ. ἦ σοὶ γὰρ Αἴας πολέμιος προὔστη ποτέ;
ΜΕ. μισοῦντ' ἐμίσει· καὶ σὺ τοῦτ' ἠπίστασο.
ΤΕΥ. κλέπτης γὰρ αὐτοῦ ψηφοποιὸς ηὑρέθης.
ΜΕ. ἐν τοῖς δικασταῖς κοὐκ ἐμοὶ τόδ' ἐσφάλη.
ΤΕΥ. πόλλ' ἂν καλῶς λάθρᾳ σὺ κλέψειας κακά.

1124 δεινὸν] μέγαν T. **1127** δεινόν γ'] δεινόν τ' L, whence Wolff conj. δεινὸν τοὔπος. **1129** μή νυν] μὴ νῦν MSS.—ἀτίμα] Elmsley conj. ἄτιζε, which Nauck adopts.—σεσωσμένος] σεσωμένος Wecklein. **1131** θανόντας] Blaydes and Wecklein add γ'.—ἐᾷς] made in L from εἀ (or εά?). **1132** αὐτοῦ r, αὑτοῦ L.—οὐ γὰρ καλόν.] οὐ γὰρ καλόν; Blaydes (as Dobree suggested, *Adv.* II. 45). Prinz conj. οὐ γὰρ κακόν. **1134** ἐμίσει L, A, with most MSS., and Ald.: ἐμίσουν r.—ἠπίστασο]

οὐ γὰρ ἔχον κόρυθας χαλκήρεας ἱπποδασείας, | οὐδ' ἔχον ἀσπίδας εὐκύκλους καὶ μείλινα δοῦρα. (*Il.* 13. 714 f.)

1124 τρέφει, has in it; *i.e.*, his valour *resides* only in his words. Cp. *Tr.* 817 ὄγκον . . τρέφειν: *O. T.* 356 τάληθὲς γὰρ ἰσχῦον τρέφω. Dryden: *Tongue-valiant hero, vaunter of thy might* (l. 336 of his Trans. of the Iliad, bk. 1).

1125 ξὺν τῷ δικαίῳ, with right on my side: *Ph.* 1251 ξὺν τῷ δικαίῳ τὸν σὸν οὐ ταρβῶ φόβον. Shakesp. *Henry VI.* pt. II. 3. 2. 233 *Thrice is he armed that hath his quarrel just.*

1126 δίκαια: for the plur., cp. 887 σχέτλια (n.).—**κτείναντα**: as Creüsa says to her living son (Eur. *Ion* 1500) ἔκτεινά σ' ἄκουσ', *i.e.*, '*doomed* thee to perish.' So *O. C.* 1008 κλέψας τὸν ἱκέτην, meaning that Creon had *purposed* to seize him.

1127 δεινόν γ' εἶπας: for γε in comment, cp. *El.* 341 δεινόν γέ σ' οὖσαν πατρὸς οὐ σὺ παῖς ἔφυς | κείνου λελῆσθαι.—**εἰ καὶ ζῇς**: here *καί* goes closely with ζῇς, 'if thou *indeed* livest': so *O. T.* 305 εἰ καὶ μὴ κλύεις (if *indeed* . .): *Tr.* 71 εἰ καὶ τοῦτ' ἔτλη. Distinguish such instances from the ordinary uses of εἰ καί ('granting that . .'), as in *O. T.* 408 εἰ καὶ τυραννεῖς.

1128 τῷδε δ' οἴχομαι. The dat. of relation here means, 'so far as concerns him,'—so far as his intention went; as in *Ph.* 1030 τέθνηχ' ὑμῖν πάλαι. In 970 above the similar dat. (θεοῖς) has a different shade of meaning.

1129 ἀτίμα. The verb ἀτιμᾶν is otherwise confined, in classical Greek, to the Homeric poems and hymns. The fut. and aor. occur both in *Il.* and *Od.*; the pres. once, in *Od.* 16. 307 (ἀτιμᾷ); the imperf. twice (*Od.* 21. 99 ἄτιμα: 23. 28 ἀτίμων, plur.). Nauck would here read ἀτίζει, with Elmsley (ἀτίζειν occurs in *O. C.* 1153); but he would also banish ἀτιμᾶν altogether from the epic texts; see Appendix.

θεούς, a monosyllable by synizesis, as θεός normally is with Sophocles, when it belongs to the third foot of the trimeter; see 489, *O. C.* 964, *Ph.* 1020, fr. 685. In *El.* 1264, τότ' εἴδες ὅτε θεοί μ' ἐπώτρυναν μολεῖν, we ought probably to read εὖτε. —**θεοῖς σεσωσμένος**: for the dat. of the agent, cp. 539 n.

1130 ἐγὼ γὰρ ἂν ψέξαιμι . .; for γὰρ in an indignant question, cp. *Tr.* 1124: Ar. *Vesp.* 1159 ἐγὼ γὰρ ἂν τλαίην . .;—**δαιμόνων νόμους**; Cp. 1343 (Odysseus to Agam.) οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους | φθείροις ἄν.—**εἰ . . οὐκ ἐᾷς**. As οὐκ ἐῶ = *veto*, οὐ can follow εἰ: cp. *O. C.* 935 (n.) βίᾳ τε κούχ ἑκὼν (= ἄκων), after εἰ

ΜΕ. How dreadful the courage that inspires thy tongue!
ΤΕΥ. When right is with him, a man's spirit may be high.
ΜΕ. Is it right that this my murderer should have honour?
ΤΕΥ. Murderer? A marvel truly, if, though slain, thou livest.
ΜΕ. A god rescued me: in yon man's purpose, I am dead.
ΤΕΥ. The gods have saved thee: then dishonour not the gods.
ΜΕ. What, would *I* disparage the laws of Heaven?
ΤΕΥ. If thou art here to forbid the burying of the dead.
ΜΕ. Yea, of my country's foes: for it is not meet.
ΤΕΥ. Did Ajax e'er confront thee as public foe?
ΜΕ. There was hate betwixt us; thou, too, knewest this.
ΤΕΥ. Yea, 'twas found that thou hadst suborned votes, to rob him.
ΜΕ. At the hands of the judges, not at mine, he had that fall.
ΤΕΥ. Thou couldst put a fair face on many a furtive villainy.

ἐπίστασο r. **1136** *κοὐκ ἐμοὶ* L, with most MSS., and Ald.: *οὐκ ἐμοὶ* T, with a few others. **1137** *καλῶσ* L. *κ* has been written over λ (to indicate *κακῶς*), perh. by the first hand. The first corrector, S, wishing to defend *καλῶς*, has written above it, *ἀντὶ τοῦ ἐμπείρως*. The *κ* written above λ is in the space between *τοῦ* and *ἐμπείρως*, which would otherwise be unduly wide: therefore the *κ* seems to have been written before them. *κακῶς* A, with most MSS., and Ald.—*κακά*] *καλά* Pal.

μή.—**παρών** here has an indignant tone,—'You *come* and forbid'; cp. 338 n.

1132 τούς γ' αὐτὸς αὑτοῦ: the inserted *αὐτὸς* emphasises the reflexive pron.; *O. C.* 929 *αἰσχύνεις πόλιν | τὴν αὐτὸς αὑτοῦ* (n.).—For **αὑτοῦ**=*ἐμαυτοῦ*, see *O. T.* 138 (n.), *O. C.* 966, *El.* 285.—**οὐ γὰρ καλόν**: *sc. ἐᾶν θάπτειν αὐτούς*. Ajax was *πολέμιος*, a public enemy, 'worse than any Trojan' (1054), in view of his intended onslaught. Menelaüs, like Creon (*Ant.* 284 ff.), conceives that refusal of burial to a *πολέμιος* is warranted on religious grounds.

1133 σοὶ..προὔστη, 'stood forth to confront thee.' For *προστῆναι*, see on *El.* 980. (In Her. 1. 129 *προσστὰς*, not *προστὰς*, should probably be read.)—Teucer parries the argument by asking how Ajax could have been the enemy of Menelaüs, a chief on his own side. He thus makes it a personal question between Ajax and Menelaüs; whereas the latter had referred to the design of Ajax against the common weal.

1134 μισοῦντ' ἐμίσει. Cp. Plat. *Legg.* 697 D *μισοῦντες μισοῦνται*. Menelaüs ought to have replied, 'He was the *public* foe'; but, with the maladroitness which characterises him throughout this scene, he plays into Teucer's hands by saying, 'If he was not *πολέμιος* to me, at least he was *ἐχθρός*.'

1135 ψηφοποιὸς, '*making* votes,' in the sense of procuring them by a secret canvas among the chiefs. The word *ἔπραξαν* used by Ajax in 446 implies some such intrigue. Cp. Pindar's phrase, *κρυφίαισι...ψάφοις*, in *N.* 8. 26 (quoted on 447 ff.). Sophocles doubtless conceived the chiefs as voting by *ψῆφοι* placed in urns (cp. Aesch. *Eum.* 709), and this view appears in art (Introd. § 20). Eustathius remarks the anachronism (on *Il.* 2. 852): though, of course, neither *ἐψήφισαν* in 449 nor *ψηφοποιός* here necessarily excludes the supposition that the votes were given, in Homeric fashion, by voice.—For other views of *ψηφοποιός*, see Appendix.

The gen. **αὐτοῦ** depends on the phrase *κλέπτης ψηφοποιός*, as it might depend on *λωβητής* or the like.

1136 ἐν τοῖς δικασταῖς, at their hands. *ἐν* is said esp. of a tribunal: *Ant.* 459 *ἐν θεοῖσι τὴν δίκην | δώσειν* (n.).

1137 καλῶς, 'speciously.' This is

ΜΕ. τοῦτ' εἰς ἀνίαν τοὔπος ἔρχεται τινί.
ΤΕΥ. οὐ μᾶλλον, ὡς ἔοικεν, ἢ λυπήσομεν.
ΜΕ. ἔν σοι φράσω· τόνδ' ἐστὶν οὐχὶ θαπτέον.
ΤΕΥ. ἀλλ' ἀντακούσει τοῦτον ὡς τεθάψεται.
ΜΕ. ἤδη ποτ' εἶδον ἄνδρ' ἐγὼ γλώσσῃ θρασὺν
ναύτας ἐφορμήσαντα χειμῶνος τὸ πλεῖν,
ᾧ φθέγμ' ἂν οὐκ ἂν ηὗρες, ἡνίκ' ἐν κακῷ
χειμῶνος εἶχετ', ἀλλ' ὑφ' εἵματος κρυφεὶς
πατεῖν παρεῖχε τῷ θέλοντι ναυτίλων.
οὕτω δὲ καὶ σὲ καὶ τὸ σὸν λάβρον στόμα
σμικροῦ νέφους τάχ' ἄν τις ἐκπνεύσας μέγας
χειμὼν κατασβέσειε τὴν πολλὴν βοήν.
ΤΕΥ. ἐγὼ δέ γ' ἄνδρ' ὄπωπα μωρίας πλέων,
ὃς ἐν κακοῖς ὕβριζε τοῖσι τῶν πέλας.

1141 ἀλλ' ἀντακούσῃ L (with *γρ. σὺ δ' ἀν-* from a later hand), Γ, etc.: *σὺ δ'* for ἀλλ' is read by A, T, etc., and Ald.—*τοῦτον*] Wecklein writes *τοῦθ' ἔν*: Hartung and Seyffert,

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clearly a case in which L has preserved a true reading which the other MSS. have lost. Teucer means, 'It might *seem* to be the judges' doing, while it was really yours.' The common reading **κακῶς** misses this point. For *καλῶς* in a bad sense, cp. *Ant.* 1047 (λόγους) *αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν*.

κλέψειας κακά, commit furtive knaveries; see on 189 *κλέπτουσι μύθους*.

1138 εἰς ἀνίαν . . ἔρχεται, tends to it, will issue in it (somewhat as in Her. 1.120 it is said of dreams, *ἐς ἀσθενὲς ἔρχεται*): **τινί**, *i.e. σοί*: for this menacing *τις*, see on *Ant.* 751 *θανοῦσ' ὁλεῖ τινά*.—The traditional accentuation, as seen in L and in the Aldine edition, is **ἔρχεται τινί**, the ground of it being that *τινί* is here emphatic: so in Arist. *Categ.* 5 § 7 (p. 2 *b* 2) *τὸ χρῶμα ἐν σώματι· οὐκοῦν καὶ ἐν τινὶ* [not *ἔν τινι*] *σώματι*. (Cp. Chandler, *Accent.* § 942.) Some recent editors however write *ἔρχεταί τινι*.

1139 οὐ μᾶλλον, *sc. εἰς ἀνίαν ἐμοὶ ἔρχεται* (*i.e.* λυπηθησόμεθα).

1140 τόνδ' ἐστὶν οὐχὶ θαπτέον: for the place of *οὐχί*, cp. 1330 *ἦ γὰρ εἶην οὐκ ἂν εὖ φρονῶν*: for the neuter verbal with acc., 1250 *εἰρκτέον τάδ' ἐστίν*.

1141 ἀλλ' ἀντακούσει τοῦτον ὡς κ.τ.λ.: cp. *Phil.* 549 *ἤκουσα τοὺς ναύτας ὅτι | . . εἶεν* etc.: Xen. *Mem.* 4. 2. 33 *τὸν Δαίδαλον . . οὐκ ἀκήκοας, ὅτι . . ἠναγκάζετο . . δουλεύειν*; Wecklein's conjecture, **τοῦθ' ἔν** for *τοῦτον*, is very plausible, in view of 1040 *ἔν σοι φράσω*. We may observe, however, that *τοῦτον* answers to *τόνδ'* in 1040, and that the stress in Teucer's retort falls on the *ἀντ-* in *ἀντακούσει*, and on *τεθάψεται*. There is more of dignity in that retort, as it stands with *τοῦτον*, than there would be with the mocking echo, *τοῦθ' ἔν*. If *τοῦθ' ἔν* were to be read, then **σὺ δ'** *ἀντακούσει* (a *v. l.*) would be preferable to L's **ἀλλ'** *ἀντακούσει*.—**τεθάψεται**: 577 n.

1143 ναύτας ἐφορμήσαντα . . τὸ | πλεῖν: for the inf. with art., instead of a simple inf., cp. *O. C.* 442 *τὸ δρᾶν | οὐκ ἠθέλησαν* (and *ib.* 47, n.). Liddell and Scott, s. v. *ἐφορμάω*, remark that the dat. **ναύταις** should be read here. It is, in fact, the reading of a few late MSS.,—having been introduced, perhaps, by Triclinius; but **ναύτας** is right. *ἐφορμῶ* takes a dat. of the person when it means to rouse or urge something *against* one; *e.g. Od.* 7. 272 *ὅς μοι ἐφορμήσας ἀνέμους*: Soph. fr. 619. 2 *ᾧ καὶ Ζεὺς ἐφορμήσῃ κακά*. But here, where *ἐφορμῶ* means to urge one to do something, the person is necessarily in the acc., as after *ἐπείγω*, *προτρέπω*, etc.

ΜΕ. That saying tends to pain—I know, for whom.
ΤΕΥ. Not greater pain, methinks, than we shall inflict.
ΜΕ. Hear my last word—that man must not be buried.
ΤΕΥ. And hear my answer—he shall be buried forthwith.

ΜΕ. Once did I see a man bold of tongue, who had urged sailors to a voyage in time of storm, in whom thou wouldst have found no voice when the stress of the tempest was upon him, but, hidden beneath his cloak, he would suffer the crew to trample on him at will. And so with thee and thy fierce speech—perchance a great tempest, though its breath come from a little cloud, shall quench thy blustering.

ΤΕΥ. Yea, and I have seen a man full of folly, who triumphed in his neighbour's woes;

τοῦτό γ' (Pal. has τοῦτ'): Apitz conj. ταὐτόν. **1142** εἶδον] L has δ in an erasure (from λ or χ). **1143** ναύτας L, A, etc., and Ald.: ναύταις T and a few others. **1144** ᾧ φθέγμ' ἂν οὐκ ἂν ηὗρες] For ἂν ηὗρες, Hartung writes ἐνεῦρες: Wecklein (*Ars* p. 21) formerly conj. ἀνεῦρες. Blaydes writes ᾧ φθέγμ' ὃν οὐκ ἂν εὗρες (as G. Wolff conjectured). **1145** εἶχετ'] L has the τ' in an erasure (from θ?).—κρυφεὶς] κρυβεὶς r. **1146** ναυτίλων] ναυτίλῳ r and Ald. **1148** ἐκπνεύσας] Reiske conj. ἐμπνεύσας. **1151** δσ made in L from οἷσ.

Cp. Xen. *Cyr.* 8. 1. 43 τούτους οὔτε μελετᾶν τῶν ἐλευθερίων πόνων οὐδένα παρώρμα κ.τ.λ.

1144 f. ᾧ φθέγμ' ἂν οὐκ ἂν ηὗρες. Against reading ἐνηῦρες, it should be noted that ἐνευρίσκω is post-classical, unless Dobree was right in conjecturing ἐνηύρηκεν (for ἀνηύρηκεν) in Ar. *Ach.* 1037. On the other hand, the sarcastic force of the doubled ἄν is in place here. The dat. ᾧ is possessive: *i.e.* instead of the simple ᾧ οὐκ ἂν ἦν φθέγμα, we have ᾧ οὐκ ἂν ηὗρες φθέγμα, in the sense, 'you would have found that he had not a word at his command.' The emendation ᾧ φθέγμ' ὃν οὐκ ἂν ηὗρες would make this clearer, but seems needless: it is, indeed, slightly prosaic.

ἐν κακῷ χειμῶνος: cp. *O. C.* 1358 ἐν πόνῳ | . . κακῶν.—**εἶχετ'**: Her. 9. 37 ἐν τούτῳ τῷ κακῷ ἐχόμενος.—**ὑφ' εἵματος**: Aesch. *Ch.* 81 δακρύω δ' ὑφ' εἱμάτων: Eur. *Hec.* 346 δεξιὰν ὑφ' εἵματος | κρύπτοντα.—**κρυφείς**. The form ἐκρύφην is not elsewhere found in classical Greek. At a later period ἐκρύβην was frequent (see Veitch, *Gk. Verbs* p. 393).

1146 πατεῖν παρεῖχε, *sc.* ἑαυτόν: cp. Ar. *Nub.* 422 ἀμέλει θαρρῶν οὕνεκα τούτων ἐπιχαλκεύειν παρέχοιμ' ἄν. Plat. *Theaet.* p. 191 A ἐὰν δὲ πάντῃ ἀπορήσωμεν, ταπεινωθέντες οἶμαι, τῷ λόγῳ παρέξομεν ὡς ναυτιῶντες πατεῖν τε καὶ χρῆσθαι ὅ τι ἂν βούληται. Synesius *Ep.* IV. 163 D μεθῆκεν ὁ κυβερνήτης τὸ πηδάλιον καὶ καταβαλὼν ἑαυτὸν πατεῖν παρεῖχε τῷ θέλοντι ναυτίλων.—For the omission of the art. before ναυτίλων, cp. Eur. *I. A.* 340 τῷ θέλοντι δημοτῶν: *Ion* 1167 τὸν θέλοντ' ἐγχωρίων.

1147 ff. καὶ σὲ καὶ τὸ σὸν . . στόμα: cp. *Ant.* 573 ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.—**λάβρον στόμα**: Aesch. *P. V.* 327 μηδ' ἄγαν λαβροστόμει.—**σμικροῦ νέφους . . ἐκπνεύσας**. Greeks gave the name of ἐκνεφίας to a wind caused by the meeting and breaking of clouds: Arist. *De Mundo* (p. 394 *b* 18) οἱ δὲ κατὰ ῥῆξιν γινόμενοι . . ἐκνεφίαι καλοῦνται.

1149 τὴν . . βοήν, a new acc. serving to resume σὲ καὶ τὸ σὸν . . στόμα: cp. 1062 f. (αὐτὸν . . σῶμα).

1151 ἐν κακοῖς ὕβριζε: Aesch. *Ag.* 1612 Αἴγισθ', ὑβρίζειν ἐν κακοῖσιν οὐ σέβω.

κᾆτ' αὐτὸν εἰσιδών τις ἐμφερὴς ἐμοὶ
ὀργήν θ' ὅμοιος εἶπε τοιοῦτον λόγον,
ὦνθρωπε, μὴ δρᾶ τοὺς τεθνηκότας κακῶς·
εἰ γὰρ ποήσεις, ἴσθι πημανούμενος.
τοιαῦτ' ἄνολβον ἄνδρ' ἐνουθέτει παρών.
ὁρῶ δέ τοί νιν, κἄστιν, ὡς ἐμοὶ δοκεῖ,
οὐδείς ποτ' ἄλλος ἢ σύ. μῶν ᾐνιξάμην;
ΜΕ. ἄπειμι· καὶ γὰρ αἰσχρόν, εἰ πύθοιτό τις
λόγοις κολάζειν, ᾧ βιάζεσθαι πάρα.
ΤΕΥ. ἄφερπέ νυν· κἀμοὶ γὰρ αἴσχιστον κλύειν
ἀνδρὸς ματαίου φλαῦρ' ἔπη μυθουμένου.

ΧΟ. ἔσται μεγάλης ἐριδός τις ἀγών.
ἀλλ' ὡς δύνασαι, Τεῦκρε, ταχύνας
σπεῦσον κοίλην κάπετόν τιν' ἰδεῖν
τῷδ', ἔνθα βροτοῖς τὸν ἀείμνηστον
τάφον εὑρώεντα καθέξει.

1152 εἰσιδών] Bergk conj. εἰσιδεῖν (to go with ἐμφερής). **1154** ὤνθρωπε L (not ὦ· νθρωπε as in 791): ἄνθρωπε A: the other MSS. are divided. ὦ 'νθρωπε Ald.—δρᾶ] δρᾶι L. **1157** ὁρῶ] ὁρῶι L. Wecklein conj. ὁρᾶν δ' ἔτ' οἶμαι. **1158** L has the οσ of ἄλλοσ in an erasure (from ου ?). **1160** κολάζειν] altered in L to κολάζων by a late hand.—παρῇ Γ, Δ, etc., and Stobaeus *Flor.* 2. 28 (where he quotes vv. 1159 f.): πάρα L (made by a later hand from παρῇ), A, with most MSS.,

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1152 κᾆτ', introducing the consequence of such ὕβρις: *O. T.* 1500 τοιαῦτ' ὀνειδιεῖσθε· κᾆτα τίς γαμεῖ; *Ant.* 1019 κᾆτ' ('and *so*,' 'and *therefore*') οὐ δέχονται θυστάδας λιτὰς ἔτι | θεοὶ παρ' ἡμῶν.

1153 ὀργήν=τρόπον. Aeschin. or. 2 § 179 ἀνάνδρῳ καὶ γυναικείῳ ἀνθρώπῳ τὴν ὀργήν. Theognis 215 πουλύπου ὀργὴν ἴσχε πολυπλόκου.

1155 ποήσεις: on the spelling, see Appendix to *Ph.* 120.—**πημανούμενος**. Other examples of the passive sense in futures of middle form, from stems ending in a liquid, are *Ant.* 93 ἐχθαρεῖ: *ib.* 230 ἀλγυνεῖ: *O. T.* 272 φθερεῖσθαι: *Ph.* 954 αὐανοῦμαι.

1156 ἄνολβον, of folly, as in *Ant.* 1026 (οὐκ) ἄβουλος οὐδ' ἄνολβος: *ib.* 1265 ὦμοι ἐμῶν ἄνολβα βουλευμάτων. Cp. 1290 δύστηνε: *O. T.* 888 δυσπότμου χάριν χλιδᾶς (*i.e.*, miserably perverse): Dem. or. 3 § 21 οὐ γὰρ οὕτως ἄφρων οὐδ' ἀτυχής εἰμι ἐγώ, ὥστ' ἀπεχθάνεσθαι βούλεσθαι.—**παρών** here serves merely to make the picture a little more vivid; he thus warned the man to his face. Cp. 338.

1158 μῶν ᾐνιξάμην; 'I have not spoken too obscurely?' (μῶν, *num*, as in 791.) Cp. *Ant.* 405 ἆρ' ἔνδηλα καὶ σαφῆ λέγω; Aesch. *Ag.* 269 ἢ τορῶς λέγω; In Teucer's parody of his opponent's parable there is a rising tone of scorn, which the last words accentuate.

1160 πάρα (=πάρεστι), the reading of A, is distinctly preferable *here* to παρῇ, though the latter has the support of the first hand in L. With παρῇ the sense would be: 'It were shameful if people should hear that *any one who may have the power* to use force is chastising only by words.' We must not be misled by the analogy of the Latin subjunctive: *qui possit vi uti* could be merely an allusive way of saying *qui possim vi uti*: but the Greek equivalent of *qui possim* would be (ἐγὼ) ὅτῳ πάρεστι, not ᾧ παρῇ. In 1081, ὅπου δ' ὑβρίζειν δρᾶν θ' ἃ βούλεται παρῇ (*wherever it may be allowed*), the subjunctive is fitting: but not so here, where the reference is to a definite person

and it came to pass that a man like unto me, and of like mood, beheld him, and spake such words as these: 'Man, do not evil to the dead; for, if thou dost, be sure that thou wilt come to harm.' So warned he the misguided one before him; and know that I see that man, and methinks he is none else but thou: have I spoken in riddles?

ΜΕ. I will go:—it were a disgrace to have it known that I was chiding when I have the power to compel.

ΤΕΥ. Begone then! For me 'tis the worst disgrace that I should listen to a fool's idle prate. [*Exit* ΜΕΝΕΛΑΟΣ.

ΧΟ. A dread strife will be brought to the trial. But thou, Teucer, with what speed thou mayest, haste to seek a hollow grave for yon man, where he shall rest in his dark, dank tomb, that men shall ever hold in fame.

and Ald. **1161** *ἄφερπέ νυν* r: *ἄφερπε νῦν* L, A, etc., and Ald. **1165** *κοίλην* was written twice by the 1st hand in L, but has been erased in the second place.—*κάπετόν τιν' ἰδεῖν*] For *ἰδεῖν* Hartung gives *ἑλεῖν*: Leeuwen conj. *κάπετον στείλαι*. **1167** *εὐρώεντα*] In L the breathing on *υ* is represented by a mere dot: but it is improbable that the scribe meant to write *εὖρώεντα* (as some have read it).—Morstadt conj. *εὖ χωσθέντα*.

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who has a certain power. *παρῇ* is not, indeed, impossible: it is, however, so unnatural in this context that it would require much stronger authority to support it as against *πάρα*.

1163 The anapaests serve not only to mark the exit of Menelaüs, but also to afford a pause before the entrance of Tecmessa at 1168. For their bearing on the date of the play, see Introd. § 21.—**ἔριδός τις ἀγών**, a trial of strength in strife: cp. *Tr.* 20 *εἰς ἀγῶνα .. συμπεσὼν μάχης*: Liv. 36. 19 *in ipso certamine pugnae*. For the place of *τις* before its noun, cp. 29.

1165 κάπετον, a grave dug in the earth, from *σκάπτω* (cp. *καφώρη*, 'fox,' also *σκαφώρη*): among kindred words G. Curtius gives the Lithuanian *káp-a-s*, 'grave-mound' (*Etym.* § 109). *Il.* 24. 797 (Hector's burial) *αἶψα δ' ἄρ' ἐς κοίλην κάπετον θέσαν*.—**ἰδεῖν**, 'look for': *Od.* 8. 443 *αὐτὸς νῦν ἴδε πῶμα*: Theocr. 15. 2 *ὄρη δίφρον, Εὐνόα, αὐτῆ*.

1166 f. βροτοῖς τὸν ἀείμνηστον = τὸν βροτοῖς ἀείμνηστον: cp. *O. C.* 714 *ἵππουσιν τὸν ἀκέστῆρα χαλινόν*: *Tr.* 872 (δῶρον) *Ἡρακλεῖ τὸ πόμπιμον*: *O. T.* 139 *ἐκεῖνον ὁ κτανών*.—**εὐρώεντα**, from *εὐρώς*, 'mould': an epithet applied in epic poetry to the nether world, where all things moulder in damp, cheerless gloom: *Il.* 20. 65 (*οἰκία*, the home of Hades) *σμερδαλέ' εὐρώεντα, τά τε στυγέουσι θεοὶ περ*. *Od.* 10. 512 *Ἄϊδεω .. δόμον εὐρώεντα*. Simonides illustrates this sense (fr. 4. 4), *ἐντάφιον δὲ τοιοῦτον οὔτ' εὐρὼς | οὔθ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος*: and Vergil reproduces it (*Aen.* 6. 462) in his *loca senta situ*, the 'rough and mouldering wilderness' of the underworld. Quintus Smyrnaeus 14. 241 has *τύμβον ἐπ' εὐρώεντα*. But in later antiquity a false etymology connected *εὐρώεις* with *εὐρύς*: thus Hesychius, *s. v. εὐρώεντα*, gives *πλατέα* as one explanation of it. Oppian (*circ.* 180 A.D.) actually uses the word in the sense of 'wide,' *Hal.* 5. 3 *κόλπον ἀν' εὐρώεντα θαλάσσης*: and so too Nonnus (5th cent. A.D.) *Dionys.* 25. 476. [In *Il.* 20. 65 Döderlein and others would change *εὐρώεντα* to *αὐερόεντα* (*αὐήρ* = *ἀήρ*), or *ἠερόεντα*, 'murky': while Nauck goes so far as to pronounce *εὐρώεις* 'a wholly apocryphal word.']

The legendary tomb of Ajax was shown on the coast of the Troad near Cape Rhoeteum; Strabo 13. p. 595 *τῷ Ῥοιτείῳ συνεχὴς ἠὼν ἀλιτενής, ἐφ' ᾗ μνῆμα καὶ ἱερὸν Αἴαντος καὶ ἀνδριάς*. Alexander the Great, on landing in the Troad, offered *ἐναγίσματα* at the tomb of Ajax as well as at that of Achilles (Diod. 17. 17). There were legends of gigantic bones having been found in the tomb (Paus. 1. 35. 5).

ΤΕΤ. καὶ μὴν ἐς αὐτὸν καιρὸν οἵδε πλησίοι
πάρεισιν ἀνδρὸς τοῦδε παῖς τε καὶ γυνή,
τάφον περιστελοῦντε δυστήνου νεκροῦ.
ὦ παῖ, πρόσελθε δεῦρο, καὶ σταθεὶς πέλας
ἱκέτης ἔφαψαι πατρός, ὅς σ' ἐγείνατο.
θάκει δὲ προστρόπαιος ἐν χεροῖν ἔχων
κόμας ἐμὰς καὶ τῆσδε καὶ σαυτοῦ τρίτου,
ἱκτήριον θησαυρόν. εἰ δέ τις στρατοῦ
βίᾳ σ' ἀποσπάσειε τοῦδε τοῦ νεκροῦ,
κακὸς κακῶς ἄθαπτος ἐκπέσοι χθονός,
γένους ἅπαντος ῥίζαν ἐξημημένος,
αὖτως ὅπωσπερ τόνδ' ἐγὼ τέμνω πλόκον.
ἔχ' αὐτόν, ὦ παῖ, καὶ φύλασσε, μηδέ σε
κινησάτω τις, ἀλλὰ προσπεσὼν ἔχου.

1168—1170 In Aug. c these three vv. are given to the Chorus. **1168** πλησίοι L, A, Γ, etc.: πλησίον r and Ald. **1170** περιστελοῦντε] Wakefield conj. περιστελοῦντι.

1168 f. καὶ μὴν, marking the entrance of a person: 1223: *O. C.* 549 (n.).—**ἐς αὐτὸν καιρὸν**: so *Ant.* 386 *ἐς δέον περᾷ*: Eur. *Hipp.* 899 *παῖς σὸς ἐς καιρὸν πάρα*.—**πλησίοι**, as in *El.* 640, *παρούσης τῆσδε πλησίας ἐμοί*, *Tr.* 896 *παροῦσα πλησία*. The *v. l.* **πλησίον** is equally correct (*El.* 927 *τοῦ πλησίον παρόντος*, etc.).

Tecmessa had left the scene after v. 989, in order to bring the child Eurysaces from the tent, where he had been left when she set forth in search of Ajax (810). The part of Tecmessa is now taken by a mute person, as the deuteragonist has presently to resume the part of Odysseus (1318).

τάφον περιστελοῦντε, here a general phrase for rendering funeral rites. Among these rites would be the washing and dressing of the corpse (*Ant.* 901 *ἔλουσα κἀκόσμησα* etc.), in which Tecmessa would naturally bear part, and the pouring of *χοαί*, in which Eurysaces also would share. The dual *περιστελοῦντε* is therefore right: Wakefield's conjecture **περιστελοῦντι**, which Nauck adopts, implies that the work was to be Teucer's alone. Cp. *Od.* 24. 292 *οὐδέ ἑ μήτηρ | κλαῦσε περιστείλασα*: *Ant.* 902 *τὸ σὸν | δέμας περιστέλλουσα*.

1172 ἱκέτης: an anapaest in the first foot, as in verse 1302. This licence occurs in every play except the *Antigone*: it is most frequent in the *Philoctetes* (Introd. *Ph.*, p. xliv).

While the child knelt as a suppliant by the body, with his hand upon it, the corpse could not be forcibly removed without offence to Zeus Ἱκέσιος. Teucer is about to go and seek a place for the grave (1184), and he desires to secure that the body shall not be disturbed during his absence.—**ὅς σ' ἐγείνατο**: cp. 1296: *El.* 261 *μητρὸς ἥ μ' ἐγείνατο*.

1173 ff. θάκει δὲ προστρόπαιος: cp. Aesch. *Eum.* 41 *ἕδραν ἔχοντα προστρόπαιον*. Here *θάκει* denotes a kneeling posture (*προσπεσών* 1181): cp. Eur. *Ph.* 293 *γονυπετεῖς ἕδρας προσπίτνω σ'*, *O. T.* 2 *ἕδρας . . θοάζετε* (n.). The offerings in the child's hands will show that he formally supplicates (*προστρέπεται*, cp. 831) the *χθόνιοι θεοί* and the spirit of the dead man to avert outrage from the corpse.

κόμας, offerings to the dead, as in *Il.* 23. 135, where the locks of hair are laid on the corpse (*θριξὶ δὲ πάντα νέκυν καταείνυσαν, ἃς ἐπέβαλλον | κειρόμενοι*). So in *El.* 449 f. Chrysothemis is told to lay locks of her own hair and her sister's on Agamemnon's tomb,—the significance of the act being marked by the prayer which is to follow the gift: *αἰτοῦ δὲ προσπίτνουσα γῆθεν εὐμενῆ | ἡμῖν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν* (453 f.). In its primitive symbolism the severed hair meant that the person from whose head it was cut devoted himself to the dead, and (as it were) escorted him to the

Enter TECMESSA *and* Child.

TEU. Lo, just in time our lord's child and his wife draw nigh, to tend the burial of the hapless corpse.

My child, come hither: take thy place near him, and lay thy hand, as a suppliant, upon thy sire. And kneel as one who implores help, with locks of hair in thy hand,—mine, hers, and thirdly thine,—the suppliant's store. But if any man of the host should tear thee by violence from this dead, then, for evil doom on evil deed, may he perish out of the land and find no grave, and with him be his race cut off, root and branch, even as I sever this lock. Take it, boy, and keep; and let no one move thee, but kneel there, and cling unto the dead.

1175 L has an erasure between *εἰ* and *δέ*. **1176** *βίᾳ*] written *βίᾱ* in L (like *θήβᾱ* for Θήβᾳ in *Ant.* 102 and 149, *ἐπιγλώσσᾱ* for *ἐπὶ γλώσσᾳ* in *O. C.* 1052). **1179** *αὔτως* L.

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shades; the gift of hair being a substitute for self-immolation at the grave.—**τρίτου**, marking the completion of the lucky number; *O. C.* 7 f. *αἱ πάθαι .. χὠ χρόνος .. | .. καὶ τὸ γενναῖον τρίτον*: Aesch. *Eum.* 758 ff. Παλλάδος καὶ Λοξίου | ἔκατι καὶ τοῦ πάντα κραίνοντος τρίτου | Σωτῆρος.

1175 ἱκτήριον θησαυρόν, 'the suppliant's *store*'; *i.e.*, the efficacy of the supplication is stored up in, resides in, these gifts of hair, which symbolise the appeal of the *ἱκέτης* to the spirit of the dead.—G. Wolff takes the phrase as pathetic,—'the suppliant's only wealth,' 'all that he has to offer,'—as Electra says of the gifts of hair, *σμικρὰ μὲν τάδ', ἀλλ' ὅμως | ἄχω* (*El.* 450). But it is rather the *power* than the poverty of the offering which is expressed by *θησαυρόν*.

1177 κακὸς κακῶς, as in 1391, *O. T.* 248, *Ph.* 1369.—**ἄθαπτος ἐκπέσοι χθονός**, 'may he be cast out of the land, unburied': *i.e.*, may he perish, and may his body then be cast beyond the boundaries of his country. Cp. Eur. *Ph.* 1629 Πολυνείκους νέκυν | ἐκβάλετ' ἄθαπτον τῆσδ' ὅρων ἔξω χθονός. Under Athenian law a person put to death for treason (*προδοσία*) or sacrilege was not to be buried in Attica (Xen. *H.* 1. 7. 22): thus when Phocion was executed in 317 B.C., ἔδοξε καὶ τὸ σῶμα .. ἐξορίσαι (Plut. *Phoc.* 37). Teucer's curse is worded as if the supposed offender were at home in Greece, and not at Troy.—**ἐκπέσοι**: cp. *O. C.* 766 *ὅτ' ἦν μοι τέρψις ἐκπεσεῖν χθονός*.

1178 γένους ἅπαντος: Dem. or. 19 § 71 (*τοῖς θεοῖς*) *εὔχεσθ' ἐξώλη ποιεῖν αὐτὸν καὶ γένος καὶ οἰκίαν*. Lys. or. 12 § 10 *ὤμοσεν ἐξώλειαν ἑαυτῷ καὶ τοῖς παισὶν ἐπαρώμενος*.—**ῥίζαν ἐξημημένος**, with his race extirpated from the root,—*i.e.*, may there be no survivor to continue it. Cp. *El.* 765 *πρόρριζον .. ἔφθαρται γένος*: Lucian *Tyr.* 13 *πανωλεθρία παντὸς τοῦ γένους καὶ ῥιζόθεν τὸ δεινὸν ἅπαν ἐκκεκομμένον*. So Antigone and her sister are the *ἐσχάτη ῥίζα* of their house (*Ant.* 599 f.). For the constr. of the pass. verb with acc., cp. *Tr.* 157 *δέλτον ἐγγεγραμμένην | ξυνθήμαθ'* (n.): Xen. *An.* 2. 6. 1 *ἀποτμηθέντες τὰς κεφαλάς*: *Cyr.* 5. 2. 32 *τραύματα ἐπιδεδεμένους*. For the use of *ἐξαμᾶν*, cp. Paus. 8. 7. 7 *ἔμελλε δὲ ἄρα ὁ δαίμων καὶ τὸ γένος τὸ Κασσάνδρου κακῶς ἐξαμήσειν*.

1179 αὔτως: as to the breathing, see on *O. T.* 931.—**ὅπωσπερ τόνδ' ἐγὼ τέμνω πλόκον**. The primary meaning of this act was self-dedication (1173 n.), but Teucer here gives it a further significance, suggested by the circumstances of the moment; exactly as in *Il.* 3. 300 the *σπονδαί* at the truce are turned into a symbol of death for those who break the truce,—*ὧδέ σφ' ἐγκέφαλος χαμάδις ῥέοι ὡς ὅδε οἶνος*. Cp. Liv. 1. 24 *si prior defexit...tu illo die, Iuppiter, populum Romanum sic ferito ut ego hunc porcum hic hodie feriam*. Theocr. 2. 28 *ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω, | ὣς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφις*.

1181 κινησάτω: the 3rd pers. of the aor. imper. with *μή*, though somewhat

ὑμεῖς τε μὴ γυναῖκες ἀντ' ἀνδρῶν πέλας
παρέσταθ', ἀλλ' ἀρήγετ', ἔστ' ἐγὼ μόλω
τάφου μεληθεὶς τῷδε, κἂν μηδεὶς ἐᾷ.

στρ. α'. ΧΟ. τίς ἄρα νέατος, ἐς πότε λήξει πολυπλάγκτων ἐτέων ἀριθμός,
2 τὰν ἄπαυστον αἰὲν ἐμοὶ δορυσσοήτων μόχθων ἄταν ἐπάγων
3 ἀν τὰν εὐρώδεα Τρωΐαν,
4 δύστανον ὄνειδος Ἑλλάνων;

ἀντ. α'. ὄφελε πρότερον αἰθέρα δῦναι μέγαν ἢ τὸν πολύκοινον Ἅιδαν
2 κεῖνος ἀνήρ, ὃς στυγερῶν ἔδειξεν ὅπλων Ἕλλασι κοινὸν Ἄρη.
3 ἰὼ πόνοι πρόγονοι πόνων·
4 κεῖνος γὰρ ἔπερσεν ἀνθρώπους.

1182 ὑμεῖς τε] ὑμεῖς δὲ Blaydes. **1183 f.** μόλω...μεληθεὶς MSS. (μόλω made in L from μολὼν: μολῶ Γ). *Etym. Magn.* (s.v. ἔστε) μολὼν...μεληθῶ, which Dindorf and Nauck adopt. G. Wolff conj. μολὼν...μελήσω. **1185—1191** L divides the vv. thus:—τίσ— | πολυπλάγκτων— | τὰν ἄπαυστον— | δορυσσοήτων— | ἄταν— | ἀνὰ τὰν εὐρώδη— | δύστανον...ἑλλάνων. **1185** ἐς πότε] F. Kern conj. εἴ ποτε. **1187** ἄπαυστον] Nauck writes ἀπαύσταν (so that the last syll. = the last of ἀνὴρ in 1195). **1188** δορυσσοήτων L: δορυσσόντων A and the other MSS., with Suidas s.v., and Ald. For conjectures, see below. **1190** ἀνὰ τὰν εὐρώδη Τροίαν MSS. (τὴν for τὰν A), and Ald. After Τροίαν, three of the later MSS. (Δ,

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rare, occurs in good prose (Plat. *Apol.* 17 c μηδεὶς...προσδοκησάτω). Cp. 1334.—**προσπεσὼν**, *kneeling* beside the body, **ἔχου** (*sc.* αὐτοῦ), cling to it. So *Tr.* 904 βωμοῖσι προσπίπτουσα, *Ph.* 485 προσπίτνω σε γόνασι.

1182 ὑμεῖς τε, the Chorus. It has been proposed to read **δὲ** instead of **τε**, but needlessly. δέ would mark the change in the persons addressed; τε marks the continuity of the precepts. Cp. *El.* 421 (ἔκ τε τοῦδ' ἄνω), *Tr.* 462 (ἥδε τ'), where the reason for retaining τε is similar.—**ἀντ' ἀνδρῶν**: cp. 1020 δοῦλος.. ἀντ' ἐλευθέρου.

1183 f. ἔστ' = ἔστ' ἄν: cp. 555 ἕως.. μάθῃς.—**τάφου μεληθεὶς**, after choosing and preparing a place of burial (1165). This aor. of the simple μέλομαι does not elsewhere occur in a middle sense (in *Anthol.* 5. 201 μεληθέν in pass.), but ἐπεμελήθην as an aor. middle is frequent in Attic.—**κἂν μηδεὶς ἐᾷ** = κἂν πάντες μὴ-ἐῶσιν, though all men forbid (οὐκ ἐῶ = *veto*). Cp. *Ph.* 443 f. ὅπου | μηδεὶς ἐφῇ.

1185—1222 Third stasimon. 1st strophe, 1185—1191 = 1st antistr., 1192—1198: 2nd str. 1199—1210 = 2nd ant. 1211—1222. For the metres see Metrical Analysis.

1185 νέατος should be followed by a comma (as in some MSS.): the sense is, τίς νέατος ἐτέων ἀριθμὸς (ἔσται), ἐς πότε λήξει ἐτέων ἀριθμός; 'what will be the *last number* (the completed *total* of the years),—when will the *series* of the years end?'—ἀριθμός having a slightly different sense with νέατος from that which it bears with ἐς πότε. This difference is the reason against taking the sentence as two questions combined in one (like τίς πόθεν εἰς ἀνδρῶν;). The scholiast in L understood the construction aright:—τίς ἄρα ἡμῖν ὁ ἔσχατος τῶν ἐτῶν ἀριθμὸς τῶν πολυπλάγκτων; [Remark that he does not supply ἔσται—thus indicating that it is to be understood in the text also.] ἐς

And ye, be not as women at his side, but bear you like men for his defence, till I return, when I have prepared a grave for this man, though all the world forbid. [*Exit* TEUCER.

CH. When, ah when, will the number of the restless years be full, at what term will they cease, that bring on me the unending woe of a warrior's toils throughout the wide land of Troy, for the sorrow and the shame of Greece? 1st strophe.

Would that the man had passed into the depths of the sky, or to all-receiving Hades, who taught Greeks how to league themselves for war in hateful arms! Ah, those toils of his, from which so many toils have sprung! Yea, he it was who wrought the ruin of men. 1st antistrophe.

Ien., Mosq. b) add in the text ἠνεμόεσσαν. For conjectures, see below. **1192** ὄφελε T: ὤφελε L, A, with most MSS., Suid. s.v., and Ald.—δῦναι made in L from δοῦναι. **1194** ἀνὴρ Bothe: ἀνὴρ MSS. and Ald.—ὃσ made in L from ὁ.—στυγερῶν] στυγερὸν Suid. (s.v. ὤφελε.) **1195** ἔδειξεν L, with most MSS., and Ald.: ἔδειξ' T, and so Brunck. **1196** In L some four letters have been erased between ἕλλασιν and κοινὸν ἄρη. **1197** ἰὼ πόνοι πρόγονοι πόνων L, A, with most MSS., and Ald. For ἰὼ T has ὦ. Dindorf writes ἰὼ πόνοι πρόπονοι: Blaydes, ἰὼ μόχθοι πρόγονοι μόχθων (from 'Liv. a': see cr. n. on 405 ff.).

πότε λήξει ὁ ἀριθμὸς τῶν ἐτῶν ἐμοὶ πόνους παρασκευάζων; For **νέατος** in this sense, cp. *Ant.* 807 f.—**πολυπλάγκτων**, 'much-wandering,' 'restless,' refers to the toils of the campaign beyond sea; the epithet of the men is transferred to the years; cp. *Od.* 17. 425 λῃστῆρσι πολυπλάγκτοισιν.

1187 τὰν ἄπαυστον: for the art. ('*that* ceaseless misery'), cp. *El.* 166 τὸν ἀνήνυτον | οἶτον ἔχουσα κακῶν (n.).

1188 δορυσσοήτων, 'spear-hurling,' here = 'martial.' δορυσσόης occurs nowhere else, but is related to δορυσσόος as γυμνής to γυμνός, κουρῆτες to κοῦροι, and it would certainly be rash to deny that metrical convenience could have suggested such a by-form. Blaydes and Wecklein change it to **δορυσσόων**, reading ἔδειξ' (instead of ἔδειξεν) in 1195. Nauck gives **δορυσσῶν** (further changing ἄπαυστον to ἀπαύσταν), and in 1196 omits the word κοινόν. (Cp. *O. C.* 1313 δορυσσοῦς Ἀμφιάρεως.)

1190 ἀν τὰν εὐρώδεα Τρωΐαν. This, the emendation of Ahrens, is very close to the MS. text, ἀνὰ τὰν εὐρώδη Τροΐαν. There is no reason to doubt the metrical soundness of the antistrophic verse, 1197 ἰὼ πόνοι πρόγονοι πόνων. Hence the correction of Τροΐαν to Τρωΐαν has strong probability. Lobeck compares εὐρώδης (from εὐρύς) with the late forms βραχώδης, τραχώδης. With regard to **ἀν** (=ἀνά), it should be noted that Sophocles uses this apocopè elsewhere only in compounds (cp. 416: *Ant.* 1275, n. on ἀντρέπων).—For other emendations, see Appendix.

1191 δύστανον ὄνειδος Ἑλλάνων, acc. in appos. with the sentence: cp. 559 χαρμονήν (n.), 1210 μνήματα.

1192 ὄφελε: the unaugmented form is frequent in Homer: *e.g. Od.* 5. 308 ὡς δὴ ἐγώ γ' ὄφελον θανέειν.—**αἰθέρα δῦναι μέγαν**, *i.e.*, vanish into the depths of the sky, as if caught up by ἅρπυιαι: cp. Eur. *Or.* 1375 πᾷ φύγω, ξέναι, | πολιὸν αἰθέρ' ἀμπτάμενος ἢ πόντον;—**πολύκοινον Ἀιδαν**: *El.* 137 Ἀΐδα | παγκοίνου λίμνας (n.).

1195 f. κεῖνος ἀνήρ, not Paris, but an indefinite person, the supposed inventor of war: cp. Tibull. 1. 10. 1 *Quis fuit, horrendos primus qui protulit enses?* | *Quam ferus et vere ferreus ille fuit!* Hor. *C.* 1. 3. 9 *Illi robur et aes triplex* | *Circa pectus erat qui fragilem truci* | *Commisit pelago ratem* | *Primus.*—**ἔδειξεν**, taught: Aesch. *P. V.* 457 ἔστε δή σφιν ἀντολὰς ἐγὼ | ἄστρων ἔδειξα.—**κοινὸν Ἄρη**, 'public' warfare, in which all the Greeks make common cause (as against the Trojans): Thuc. 1. 3 § 1 πρὸ γὰρ τῶν Τρωϊκῶν οὐδὲν φαίνεται πρότερον κοινῇ ἐργασαμένη ἡ Ἑλλάς.

1197 ἰὼ πόνοι πρόγονοι πόνων. This

στρ. β'.

ἐκεῖνος οὔτε στεφάνων
οὔτε βαθειᾶν κυλίκων
νεῖμεν ἐμοὶ τέρψιν ὁμιλεῖν,
οὔτε γλυκὺν αὐλῶν ὄτοβον,
δύσμορος, οὔτ' ἐννυχίαν
τέρψιν ἰαύειν·
ἐρώτων δ', ἐρώτων ἀπέπαυσεν, ὤμοι.
κεῖμαι δ' ἀμέριμνος οὕτως,
ἀεὶ πυκιναῖς δρόσοις τεγγόμενος κόμας,
λυγρᾶς μνήματα Τροίας.

ἀντ. β'.

καὶ πρὶν μὲν *αἰὲν νυχίου
δείματος ἦν μοι προβολὰ
καὶ βελέων θούριος Αἴας·

1199 ἐκεῖνος L, A, etc., and Ald.: κεῖνος r. O. Hense conj. ἦ κεῖνος.—οὔτε στεφάνων MSS.: οὐ στεφάνων Hermann (see on 1211). **1202** ὄτοβον] In L and A a second τ has been written above τ, indicating the false spelling ὄττοβον, which is found in Γ, Pal., and other MSS. **1204 f.** In L these vv. are written thus, τέρψιν ἰαύειν· | ἐρώτων. | ἐρώτων δ' ἀπέπαυσεν ὤιμοι. Despite the point after ἰαύειν (which a later

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is a parenthetic exclamation (cp. 173 f.): 'Alas, those warlike toils (of the man who invented war), from which so many toils have sprung.' Cp. the phrase in Plat. *Legg.* 928 E ξυμφοραὶ..ἔχθρας ἔκγονοι.—Dindorf writes ὦ πόνοι **πρόπονοι** (omitting πόνων, as in 1190 he reads ἀν' εὐρώδη Τροΐαν), 'toils pre-eminent among toils': cp. Aesch. *Pers.* 987 κακὰ πρόκακα.

1199 οὔτε στεφάνων. οὔτε, the reading of the MSS., is sound; the fault is in the antistrophe (1211), where they give καὶ πρὶν μὲν ἐννυχίου, but this is satisfactorily cured by G. Wolff's correction; see n. on 1211.—**στεφάνων**, the wreaths, usually of myrtle (μυρρίναι), with which the guests at a banquet crowned their heads before the σπονδαί were poured and the πότος began: Athen. p. 685 C ἡ δὲ τῶν στεφάνων καὶ μύρων πρότερον εἴσοδος εἰς τὰ συμπόσια ἠγεῖτο τῆς δευτέρας τραπέζας. Ar. *Ach.* 1145 πίνειν στεφανωσαμένῳ. Eur. *Bacch.* 376 παρὰ καλλιστεφάνοις | εὐφροσύναις.

1200 βαθειᾶν, 'copious': see on βάθει in 130.—**κυλίκων.** The κύλιξ was the commonest form of drinking-cup at Athens (cp. Plat. *Symp.* 214 B ἐπὶ τῇ κύλικι λέγειν). It was usually of earthenware (κύλικα κεραμέαν, Plat. *Lys.* 219 E), with a broad and relatively shallow bowl (hence compared to an ἀσπίς, Athen. p. 472 C), a stem, and handles (ὦτα) projecting horizontally from the sides. The average κύλιξ seems to have held about three κοτύλαι, or between 1⅓ and 1⅔ pint.

1201 νεῖμεν governs **τέρψιν**, to which **ὁμιλεῖν** is added as epexegetic inf., 'for me to consort with' (ὁμιλεῖν αὐτῇ): cp. Pind. *N.* 10. 72 χαλεπὰ δ' ἔρις ἀνθρώποις ὁμιλεῖν κρεσσόνων (a strife with more than mortal foe is hard for men to encounter): id. *I.* 2. 37 αἰδοῖος μὲν ἦν ἀστοῖς ὁμιλεῖν.—Others take ὁμιλεῖν as depending on νεῖμεν, and τέρψιν as cogn. acc. (or 'acc. of the inner object'): 'gave me *companionship in* the joy of the wine-cup.' But this somewhat forces the word ὁμιλεῖν.

1202 αὐλῶν, the flutes played at banquets by αὐλητρίδες.—**ὄτοβον**: cp. Aesch. *P. V.* 574 κηρόπλαστος ὀτοβεῖ δόναξ. The word usu. denotes a loud noise, as the rattling of chariots (Aesch. *Theb.* 151), or the crash of thunder (*O. C.* 1479).

1203 f. δύσμορος, 'that wretch': cp. 1290 δύστηνε.—**ἐννυχίαν τέρψιν ἰαύειν**,

No delight of garlands or bounteous wine-cups did that man give me for my portion, no sweet music of flutes, the wretch, or soothing rest in the night; and from love, alas, from love he hath divorced my days. 2nd strophe.

And here I have my couch, uncared for, while heavy dews ever wet my hair, lest I should forget that I am in the cheerless land of Troy.

Erewhile, bold Ajax was alway my defence against nightly terror and the darts of the foe; 2nd antistrophe.

hand has sought to change into a comma), L's text represents the view that the first ἐρώτων depends on τέρψιν. (So the Ald.: τέρψιν ἰαύειν | ἐρώτων. | ἐρώτων δ' κ.τ.λ.) Bothe and Hermann were the first to correct the error. Γ preserves the true reading, ἐρώτων δ' ἐρώτων.—Nauck omits the second ἐρώτων (with Lips. b and Dresd. b), and in 1218 omits ὑλᾶεν. **1208—1210** L divides the vv. thus:—ἀεὶ πυκιναῖσ δρόσοισ | τεγγόμενοσ κόμασ λυγρὰσ, | μνήματα τροίασ. (In λυγρὰσ, ὰ has been made from ά, not from ᾶ.) λυγρὰς is in A also, as in most or all of the later MSS. The Aldine too gives λυγρὰς (with a comma after it), and, strange as it may seem, Brunck was the first editor who restored λυγρᾶς. **1211** καὶ πρὶν μὲν ἐννυχίου MSS. and Ald. Keeping οὔτε in 1199, Triclinius here inserts οὖν, and Dindorf ἐξ, before ἐννυχίου: G. Wolff corrects ἐννυχίου to αἰὲν νυχίου.

'to pass the night in sweet repose.' The inf. depends on νεῖμεν, with τέρψιν as cogn. acc.—The Homeric *laúω* means, not 'to *sleep*,' but 'to *pass the night*' or '*bivouac*': see, *e.g. Il.* 9. 325 ἀΰπνους νύκτας ἰαυον. It used to be connected with the rt. ἀϝ (ἄω), 'breathe': but Leo Meyer, who converted G. Curtius on this point, has shown that *laúω* should be referred to a rt. ἀρες, equivalent to the Sanskrit rt. *vas* ('dwell'), whence the aorist ἄεσα, *Od.* 3. 151 νύκτα μὲν ἀέσαμεν ('we abode') χαλεπὰ φρεσὶν ὀρμαίνοντες. In the present *laúω* ι is the reduplication. Curtius compares *i-á-σκειν*, an inchoative present from ἀγ, which Hesychius explains by ἄγειν. (See Curtius *Gk. Verb* pp. 197, 520, 543.)—*laúω* occurs in post-Homeric Greek of the classical age only here and in Eur. *Ph.* 1537 f. δεμνίοις | . . *laúων*. [Eur.] *Rhes.* 740 τὸν ὑπασπίδιον κοῖτον *laúει*.

Remark the repetition of **τέρψιν** (after 1201): it recurs in 1216. See n. on *O.C.* 554.

1205 ἐρώτων δ', ἐρώτων: for the iteration, cp. 621 (n.).

1206 ἀμέριμνος, 'uncared for': the pass. sense occurs only here, but may be illustrated by the use of ἀκηδής, which can be either passive or active; and by the passive sense of ἀμελής in Xen. *H.* 6. 5. 41, where it means, 'neglected.' Those who make ἀμέριμνος active here explain it as='without occupation,' 'without any interest in life'; but this is clearly untenable.—**οὕτως** strengthens the adj. ('thus utterly uncared for'); cp. Aesch. *Theb.* 1056 γένος ὠλέσατε πρέμνοθεν οὕτως. This is better than to take it as='simply,' as in Plat. *Gorg.* 506 D οὕτως εἰκῇ [*v.l.* οὐ τῷ εἰκῇ], like *iacentes sic temere* in Hor. *C.* 2. 11. 14.

1207 δρόσοις: the λειμώνιαι δρόσοι of Aesch. *Ag.* 560 (quoted above on 601 ff.).

1210 μνήματα, acc. in appos. with the sentence: cp. 1191 n. The miseries of the nightly bivouac never allow them to forget that they are in the dreary Troad.

1211 ff. αἰὲν νυχίου, G. Wolff's excellent emendation of ἐννυχίου, brings the verse into metrical agreement with 1199 ἐκεῖνος οὔτε στεφάνων (n.). The corruption could easily arise from ἐννυχίαν above (1203). Keeping ἐννυχίου, Dindorf inserts ἐξ before it; but this remedy (though better than the Triclinian οὖν) gives an unusual constr. to **προβολά**, which regularly takes a simple genitive,—either of the thing defended (as χώρας, Xen. *M.* 3. 5. 27), or of the thing which is warded off, as Eur. *Or.* 1488 θανάτου προβολάν: Plat. *Tim.* 74 B προβολὴ . . καυμάτων.—**θούριος**, as in 212.

νῦν δ' οὗτος ἀνεῖται στυγερῷ
δαίμονι. τίς μοι, τίς ἔτ' οὖν
τέρψις ἑπέσται;
γενοίμαν ἴν' ὑλᾶεν ἔπεστι πόντου
πρόβλημ' ἁλίκλυστον, ἄκραν
ὑπὸ πλάκα Σουνίου, τὰς ἱερὰς ὅπως
προσείποιμεν Ἀθάνας.

ΤΕΥ. καὶ μὴν ἰδὼν ἔσπευσα τὸν στρατηλάτην
Ἀγαμέμνον' ἡμῖν δεῦρο τόνδ' ὁρμώμενον·
δῆλος δέ μοὐστὶ σκαιὸν ἐκλύσων στόμα.

ΑΓΑΜΕΜΝΩΝ.

σὲ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι

1214 ἀνεῖται L, made from ἀγκεῖται or ἄγκειται (I rather think from the former). ἀνεῖται A, and Ald.: ἔγκειται or ἐγκεῖται r. Wecklein (*Ars* p. 74) conj. νῦν δ' ὧδ' ἀνάκειται: Nauck, νῦν δ' ἀνάκειται (and in 1202 οὐ, instead of οὔτε, before γλυκύν).—στυγερῶσ made in L from στυγερῶι. **1216** ἑπέσται] Blaydes writes ἔτ' ἔσται. **1217** L has γενοίμαν in a line by itself.—Nauck deletes ὑλᾶεν (cp. 1204 f., n.). **1219** L has the ἄκ of ἄκραν in an erasure. **1221 f.** L divides the vv. thus: τὰσ ἱερὰσ προσεί|ποιμεν ἀθάνασ.—προσείποιμι Pal.: προσείπωμεν V. **1223** καὶ

1214 f. **ἀνεῖται στυγερῷ δαίμονι**, has been *consecrated, devoted*, to it; *i.e.*, has become its victim. Cp. Eur. *Ph.* 947 οὗτος δὲ πῶλος (Menoeceus), τῇδ' ἀνειμένος πόλει, | θανὼν πατρῴαν γαῖαν ἐκσώσειεν ἄν. The word ἀνειμένος was properly said of animals which, having been consecrated to a god, were allowed to roam at liberty in the pastures; Her. 2. 65 τῶν δὲ εἵνεκεν ἀνεῖται τὰ ἱρὰ (θηρία) εἰ λέγοιμι, καταβαίην ἂν τῷ λόγῳ εἰς τὰ θεῖα πρήγματα: then the term was extended to inanimate things; Plat. *Legg.* 761 C εἴ τί που ἄλσος ἢ τέμενος περὶ ταῦτα ἀνειμένον ἦ. The young Ion in the Delphic temple is said to be ἄφετος, 'consecrated' to the god (Eur. *Ion* 822: cp. Plat. *Critias* 119 D ἀφέτων ὄντων ταύρων ἐν τῷ τοῦ Ποσειδῶνος ἱερῷ). Similarly the sacred horses of the German tribes *publice aluntur . . nullo mortali opere contacti* (Tac. *Germ.* 10).

1216 **ἑπέσται**, will 'attend upon' me; cp. *El.* 1467 εἰ δ' ἔπεστι νέμεσις (n.).

1217 ff. **γενοίμαν**: cp. Eur. *Hipp.* 732 ἀλιβάτοις ὑπὸ κευθμῶσι γενοίμαν.

ὑλᾶεν. Colonel William Mure (the author of the well-known History of Greek Literature) remarks:—'Sophocles calls Sunium a woody promontory, a description no longer applicable. But a few stunted fir bushes, straggling over the declivity below the temple, would seem still to vouch for its propriety in his own age.' (*Tour in Greece*, vol. II. p. 123: 1842.)

ἔπεστι πόντου | πρόβλημ': the genitive goes with πρόβλημα: cp. *Ph.* 1455 πόντου προβολῆσι: Quintus Smyrn. 9. 378 ἐπὶ προβολῆσι θαλάσσης. The scholiast confirms the reading of the MSS.: ἔνθα ὑλώδης ἐξοχὴ τῆς θαλάττης ἐστί. With ἔπεστι we understand πόντῳ from πόντου. For ἔπεστι after ἐπέσται in 1216, cp. *Ant.* 73, 76 (κείσομαι), 613, 618 (ἔρπει).

1220 **ὑπὸ πλάκα Σουνίου**: for the ō of ὑπὸ before πλ, cp. *Ant.* 612 τὸ πρίν.—Sunium, the S.E. promontory of Attica, is, in Leake's words, 'lofty, steep, and rugged on every side, except the south-west, where there is a beach and a small bay, with an island at the entrance' (*Demi of Attica*, vol. II. p. 63). On the highest point stood the Doric temple of Athena, built probably about the middle of the 5th century B.C. The modern name of the cape, *Colonna* (Κολόνναις), is derived from the remaining columns of the temple, which are of a brilliant whiteness, the marble of which they are made being of a much lighter colour than the Pentelic. 'As seen from a distance,

but now he hath become the sacrifice of a malignant fate. What joy, then, what joy shall crown me more?

O to be wafted where the wooded sea-cape stands upon the laving sea, O to pass beneath Sunium's level summit, that so we might greet sacred Athens!

Enter TEUCER, *followed by* AGAMEMNON.

TEU. Lo, I am come in haste, for I saw the Captain of the host, Agamemnon, moving hither apace; and I wot he will not bridle perverse lips.

AGAMEMNON. So 'tis thou, they tell me, who hast dared to

μὴν] Morstadt thinks that these words were spoken by the Chorus, in announcing the return of Teucer; and that some verses have been lost between καὶ μὴν and ἰδών. **1224** In L the final ον of ἀγαμέμνον' has been added by S. **1225** μούστι Herm.: μοί 'στι ('στι made from 'στὶ) L: μοι 'στὶ Ald. In the margin L has Δι (with a character like χ over the ι) καὶ δῆλός ἐστιν ὥσ τι σημανῶν νέον, a verse which blends reminiscences of *Ai.* 326, καὶ δῆλός ἐστιν ὥς τι δρασείων κακόν, and *Ant.* 242, δηλοῖς δ' ὥς τι σημανῶν νέον. The Δι prefixed to the verse probably means Δίδυμος, the χ above it being merely a sign calling attention to the note; cp. cr. n. on *El.* 28. The object was to illustrate the construction of δῆλος in 1225,—not to record a variant.

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glittering in the sun across the blue sea, they look like pillars of snow or salt, rather than stone' (Mure, *Tour* II. p. 123). Cp. Eur. *Cycl.* 293 ἥ τε Σουνίου | δίας Ἀθάνας σῶς ὑπάργυρος πέτρα (where the epithet alludes to the silver-mines of Laurium). Poseidon also was worshipped at Sunium (Σουνιάρατε, Ar. *Eq.* 560): but Leake was disposed to think that he can have had an altar only, as the sole buildings traceable were the temple of Athena and the fortress erected on Sunium *circ.* 413 B.C. (*Demi* II. p. 64). Wordsworth, however, saw remains which, he thought, might be those of a Poseidonion (*Athens and Attica*, p. 177).

1221 f. τὰς ἱερὰς: so Pind. fr. 75. 4 ἐν ταῖς ἱεραῖς Ἀθάναις. Ar. *Eq.* 1319 ὦ ταῖς ἱεραῖς φέγγος Ἀθήναις: Timocreon fr. 1. 3 ἱερᾶν ἀπ' Ἀθηνᾶν. Cp. *El.* 707 Ἀθηνῶν τῶν θεοδμήτων.—**ὅπως . . προσείποιμεν**, after the optative γενοίμαν (1217): *Ph.* 324 θυμὸν γένοιτο χειρὶ πληρῶσαί ποτε, | ἵν' αἱ Μυκῆναι γνοῖεν κ.τ.λ.: Aesch. *Eum.* 297 ἔλθοι... | ὅπως γένοιτο κ.τ.λ. (Sometimes, however, we find the subjunct. after such an optative: Eur. *Or.* 982 μόλοιμι...ἵν' ἐν θρήνοισιν ἀμβοάσω.) For the custom of greeting the land to which one comes, cp. Aesch. *Ag.* 503: Verg. *Aen.* 3. 524 *Italiam laeto socii clamore salutant.*

Pausanias says (1. 28. 2), referring to the colossal Athena Promachos on the Acropolis, ἡ τοῦ δόρατος αἰχμὴ καὶ ὁ λόφος τοῦ κράνους ἀπὸ Σουνίου προσπλέουσίν ἐστιν ἤδη σύνοπτα. As Leake observed (*Demi* I. p. 631), Cape Zoster, some miles N.W. of Sunium, is the first point on the Attic coast from which a voyager could possibly have caught a glimpse of the spear-point and crest.

1223—1420 The *exodos* falls into three parts. 1. The scene between Teucer and Agamemnon: 1223—1315. 2. The mediation of Odysseus: 1316—1401. 3. Preparations for the burial of Ajax: 1402—end.

1223 ff. καὶ μήν: 1168 n.—**ἡμῖν**, a 'dativus incommodi,'—'to trouble us.'—**δῆλος**, in the personal constr. with partic., as *O. T.* 673, *Ph.* 1011. (With ὡς added, above, 326 n.)—**μούστι**: for the crasis, cp. *Ph.* 812 ὡς οὐ θέμις γ' ἐμοῦστι σοῦ μολεῖν ἄτερ.—**σκαιὸν . . στόμα**. The notion of σκαιός here is that of headstrong perversity, unrestrained by good sense or good feeling; cp. Eur. fr. 290 ἀεὶ γὰρ ἀνδρα σκαιόν, ἰσχυρὸν φύσει, | ἧσσον δέδοικα τἀσθενοῦς τε καὶ σοφοῦ. Dem. or. 18 § 120 σκαιὸς . . καὶ ἀναίσθητος.—**ἐκλύσων**: Isocr. or. 12 § 96 ἐπελήλυθέ μοι τὸ παρρησιάζεσθαι καὶ λέλυκα τὸ στόμα. Eur. *Hipp.* 1060 τί δῆτα τοὐμὸν οὐ λύω στόμα; Cp. *Bacch.* 385 ἀχαλίνων στομάτων.

1226 f. σὲ δή: the abrupt acc., roughly calling the attention of the person

τλῆναι καθ' ἡμῶν ὧδ' ἀνοιμωκτὶ χανεῖν;
σέ τοι, τὸν ἐκ τῆς αἰχμαλωτίδος λέγω·
ἦ που τραφεὶς ἂν μητρὸς εὐγενοῦς ἄπο
ὑψηλ' ἐφώνεις κἀπ' ἄκρων ὠδοιπόρεις,
ὅτ' οὐδὲν ὢν τοῦ μηδὲν ἀντέστης ὕπερ,
κοὔτε στρατηγοὺς οὔτε ναυάρχους μολεῖν
ἡμᾶς Ἀχαιῶν οὔτε σοῦ διωμόσω,
ἀλλ' αὐτὸς ἄρχων, ὡς σὺ φής, Αἴας ἔπλει.
ταῦτ' οὐκ ἀκούειν μεγάλα πρὸς δούλων κακά;
ποίου κέκραγας ἀνδρὸς ὧδ' ὑπέρφρονα;
ποῖ βάντος ἢ ποῦ στάντος, οὗπερ οὐκ ἐγώ;
οὐκ ἆρ' Ἀχαιοῖς ἄνδρες εἰσὶ πλὴν ὅδε;
πικροὺς ἔοιγμεν τῶν Ἀχιλλείων ὅπλων
ἀγῶνας Ἀργείοισι κηρῦξαι τότε,
εἰ πανταχοῦ φανούμεθ' ἐκ Τεύκρου κακοί,

1227 ἀνοιμωκτὶ r (including Pal.), and Eustath. p. 723. 28: ἀνοιμωκτεὶ L, A, with most MSS., and Ald. **1228** *σέ τοι, τὸν ἐκ τῆς* L, with most MSS., and Ald.: *σέ τοι, σὲ τὸν τῆς* Dresd. b, as Herm. and Hartung read: a *v.l.* which prob. arose from the omission of *ἐκ* (*σέ τοι τὸν τῆς* Aug. c, etc.).. Aug. b combines both readings, *σέ τοι σὲ τὸν ἐκ τῆς.*—αἰχμαλωτίδος] αἰχμαλώτιδος L, A, and Ald. See cr. n. on 71.

addressed, is sometimes used even without a governing verb, as in *Ant.* 441 *σὲ δή, σὲ τὴν νεύουσαν ἐς πέδον κάρα,* | *φής,* κ.τ.λ.—**τὰ δεινὰ** *ῥήματ'*, '*those* terrible words': 312 n.—**ἀνοιμωκτὶ**, *impune*, like ἀκλαύστῳ in *El.* 912. Cp. Ar. *Ran.* 178 *οὐκ οἰμώξεται*; The adverb ends in **ι**, not **ει**, as presupposing an adj. in -*os*: for these adverbial forms, see n. on *O.C.* 1251 ἀστακτί.—**χανεῖν** *ῥήματα*, like Aesch. *Ag.* 920 *βόαμα προσχάνῃς*: Ar. *Vesp.* 341 *τοῦτ' ἐτόλμησ'* ὁ *μαρὸς χανεῖν*; Attius *Armorum Iudicium* fr. 11 *Hem, vereor plus quam fas est captivum hiscere.*

1228 σέ τοι: cp. *El.* 1445 *σέ τοι, σὲ κρίνω*: Ar. *Av.* 274 *οὗτος, ὦ σέ τοι.*—**τὸν ἐκ τῆς** is better than the *v.l. σὲ τὸν τῆς*, since *ἐκ* lays an intentionally scornful emphasis on Teucer's origin.

1229 f. τραφεὶς = *εἰ ἐτράφης.*—**μητρὸς . . ἄπο**: *ἐκ* is usu. said of parents, *ἀπό* (as in 202) of ancestors; but cp. *O.C.* 571 *κἀφ' ὅτου πατρὸς γεγώς.* (*Ant.* 192 f., n.)—**ὑψηλ' ἐφώνεις** is a choicer phrase, and marks the irony better, than the *v. l. ὑψηλ' ἐκόμπεις.*—**κἀπ' ἄκρων ὠδοιπόρεις**: schol. *ἐπ' ἄκρων δακτύλων ἔβαινες γαυριῶν.* Eur. *Ion* 1166 f. *ἐν δ' ἀκροισι βὰς ποσὶν* | *κῆρυξ ἀνεῖπε* (describing the proud gait of the herald). Lobeck compares Libanius 4. 162 *ἐπ' ἄκρων πορεύεσθαι*, and *ἀκροβατεῖν* 'to strut' in Philo *De Somn.* 1. 60.

1231 ὅτε in its causal sense, = *ἐπειδή* (*O.T.* 918 n.).—**οὐδὲν ὤν**, 'being naught' (a simple statement): **τοῦ μηδὲν . . ὕπερ**, 'for him who is *as* naught.' The only difference between the two expressions is that the phrase with *μηδέν* is, in effect, somewhat more emphatic, and (here) more bitter, since it implies a mental act of comparison, with the result of deciding that this particular person is *no more than* a nonentity. The angry king scorns Teucer, but his bitterness is against the dead Ajax. The phrase with *οὐδέν* is, of course, equally applicable to the dead (*El.* 244, 1129), and that with *μηδέν* to the living (above, 767, cp. 1275). Cp. 1114 *τοὺς μηδένας* (n.).

1232 f. κοὔτε στρατηγοὺς κ.τ.λ. Agamemnon speaks throughout of '*us*,' meaning Menelaüs and himself. Teucer had implicitly acknowledged that Agamemnon was commander-in-chief (1105). But he denied that Menelaüs had any authority over Ajax (1100), and also that either of the two Atreidae had a right to forbid the burial (1109).—**οὔτε ναυάρχους**: alluding to Teucer's denial that Ajax had

open thy mouth with such blustering against us—and hast yet to smart for it? Yea, I mean thee,—thee, the captive woman's son. Belike, hadst thou been bred of well-born mother, lofty had been thy vaunt and proud thy strut, when, naught as thou art, thou hast stood up for him who is as naught, and hast vowed that we came out with no title on sea or land to rule the Greeks or thee;—no, as chief in his own right, thou sayest, sailed Ajax forth.

Are not these presumptuous taunts for us to hear from slaves? What was the man whom thou vauntest with such loud arrogance? Whither went he, or where stood he, where I was not? Have the Greeks, then, no other men but him? Methinks we shall rue that day when we called the Greeks to contest the arms of Achilles, if, whatever the issue, we are to be denounced as false by Teucer,

1230 *ἐφώνεισ* L (made by erasure from *ἐφρόνεισ*), A (1st hand), etc., and Ald.: *ἐφρόνεις* A as corrected, Γ, Pal., etc., and Suidas (s.v. *ὑψηλοτέρας*): *ἐκόμπεις* T, and schol. on Ar. *Ach.* 638 (where vv. 1229 f. are quoted). **1232** *ναυάρχους*] *ναυάρχας* r. **1233** *οὔτε σοῦ* MSS.: Blaydes writes *οὐδὲ σοῦ*.—*διωμόσω*] *o* made from *ω* in L, where S has noted in marg., *γρ. διωρίσω*. **1236** *κέκραγας*] *κέκραγεσ* L and r. **1237** *ποῦ βάντος* L, A, with most MSS., and Ald.: *ποῖ βάντος* r. **1239** *ἑοίγμεν*] Nauck would write *ἔιγμεν*. **1240** *κηρῦξαι*] *κηρύξαι* L, A, and Ald. **1241** *ἐκ* made in L from *ἐν*.

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sailed from Salamis at the summons, or under the command, of Menelaüs (1097, 1111 f.).

Ἀχαιῶν οὔτε σοῦ: another *οὔτε* is understood before *Ἀχαιῶν*: cp. *Ant.* 266 *τὸ μήτε δρᾶσαι μήτε τῳ ξυνειδέναι | τὸ πρᾶγμα βουλεύσαντι μήτ' εἰργασμένῳ*, *i.e.* (*μήτε*) *βουλεύσαντι* etc. (cp. *O. T.* 239 n.): Aesch. *Ag.* 532 *Πάρις γὰρ οὔτε συντελὴς πόλις*. It is needless to read **οὐδὲ σοῦ**.—**διωμόσω**; the prep. gives emphasis, as in *Tr.* 378 *διώμνυτο*.

1234 αὐτὸς ἄρχων . . ἔπλει: the imperf. serves to mark the position which Ajax *was holding* at the time when he was setting forth. Similarly in *Ph.* 572 *πρὸς ποῖον αὖ τόνδ' αὐτὸς οὐδυσσεὺς ἔπλει*; the imperf. refers to the motive which was actuating him. (Cp. *κἀπεμπόμην* in *El.* 680, and n. in append. there, p. 213.)

1235 δούλων, *i.e.*, Teucer as the son of an *αἰχμαλωτίς*: cp. 1020 *δοῦλος . . φανείς*.

1236 ποίου κέκραγας ἀνδρὸς: for the gen., cp. *El.* 317 *τοῦ κασιγνήτου τί φής*; (n.)

1237 ποῖ βάντος. *ποῦ βάντος* has the better MS. authority; in a question, however, between *ι* and *υ*, little weight can be claimed for our MSS. If *βάντος* meant, 'having taken his stand,' then *ποῦ βάντος* would be as correct as *ποῦ βεβηκότος*. But when, as here, *βάντος* is opposed to *στάντος*, it is very improbable that a writer of the classical age would have used *ποῦ* rather than *ποῖ*. Cp. *Ph.* 833 *ποῦ στάσει, | ποῖ δέ μοι...βάσει*. It cannot be argued from such an example as Eur. *Hec.* 1057, *πᾷ βῶ, πᾷ στῶ*, that there was a tendency to repeat the same word, since *πᾷ* (unlike *ποῦ* or *ποῖ*) suits both verbs alike.

1238 ἄνδρες, emphatic, like *ἀνὴρ* in 77.

1239 f. πικροὺς, to our cost: *El.* 470 *πικρὰν | δοκῶ με πεῖραν τήνδε τολμήσειν ἔτι* (n.).—**ἑοιγμεν**, for *ἐοίκαμεν*, occurs also in Eur. *Heracl.* 681, *Cycl.* 99. It is not found in the Homeric poems, but may be compared with *ἐπέπιθμεν* (*Il.* 2. 341), *εἰλήλουθμεν* (*Il.* 9. 49), and *ἄνωγμεν* (*Hom. hymn. Apoll. Pyth.* 350).—**ὅπλων ἀγῶνας**: the objective gen. here denotes the prize: cp. 936 *ὅπλων ἔκειτ' ἀγὼν πέρι*.—**κηρῦξαι**, instead of the usual *θεῖναι*: cp. *El.* 690 *ὅσων γὰρ εἰσεκήρυξαν βραβῆς κ.τ.λ.*—**τότε**: 650 n.

1241 πανταχοῦ, 'in every case,'—*i.e.*, whenever the result of the contest is

κοὐκ ἀρκέσει ποθ' ὑμὶν οὐδ' ἡσσημένοις
εἴκειν ἃ τοῖς πολλοῖσιν ἤρεσκεν κριταῖς,
ἀλλ' αἰὲν ἡμᾶς ἢ κακοῖς βαλεῖτέ που
ἢ σὺν δόλῳ κεντήσεθ' οἱ λελειμμένοι.
ἐκ τῶνδε μέντοι τῶν τρόπων οὐκ ἄν ποτε
κατάστασις γένοιτ' ἂν οὐδενὸς νόμου,
εἰ τοὺς δίκῃ νικῶντας ἐξωθήσομεν
καὶ τοὺς ὄπισθεν εἰς τὸ πρόσθεν ἄξομεν.
ἀλλ' εἰρκτέον τάδ' ἐστίν· οὐ γὰρ οἱ πλατεῖς
οὐδ' εὐρύνωτοι φῶτες ἀσφαλέστατοι,
ἀλλ' οἱ φρονοῦντες εὖ κρατοῦσι πανταχοῦ.
μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς ὅμως
μάστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.
καὶ σοὶ προσέρπον τοῦτ' ἐγὼ τὸ φάρμακον
ὁρῶ τάχ', εἰ μὴ νοῦν κατακτήσει τινά·
ὃς ἀνδρὸς οὐκέτ' ὄντος, ἀλλ' ἤδη σκιᾶς,
θαρσῶν ὑβρίζεις καξελευθεροστομεῖς.
οὐ σωφρονήσεις; οὐ μαθὼν ὃς εἶ φύσιν

1242 ἀρκέσει] ἀρκέσοι r. **1243** ἤρεσκεν] made in L by the 1st hand from ἤρκεσεν: ἤρεσκε A, etc., and Ald.: ἤρκεσε (with γρ. ἤρεσκε) Γ. **1245** δόλωι made in L from δούλωι, and κεντήσεθ' from κεντήσεσθ'. **1248** ἐξωθήσομεν] written in L as ἔξω θήσομεν.—Nauck would reduce vv. 1248 f. to one verse, εἰ τοὺς ὄπισθεν εἰς τὸ πρόσθεν ἄξομεν. **1250** πλατεῖς] Nauck writes παχεῖς. **1252** ἀλλ'

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disappointing to Teucer. Cp. *Ph.* 1052 νικᾶν γε μέντοι πανταχοῦ χρῄζων ἔφυν.—**φανούμεθ'**: 1020 n.—**ἐκ Τεύκρου**, on his part: cp. *O. C.* 51 κοὐκ ἄτιμος ἔκ γ' ἐμοῦ φανεῖ.

1242 κοὐκ ἀρκέσει, not μηδ', though εἰ precedes, for οὐκ ἀρκέσει is felt rather as a statement of that which is sure to happen, than as a hypothesis. Similarly οὐ often stands in the second of two clauses after δεινὸν εἰ or the like: Thuc. 1. 121 § 5 δεινὸν ἂν εἴη εἰ...οὐκ ἄρα δαπανήσομεν: Lys. or. 10 § 13 οὐκ οὖν δεινόν, εἰ...οὐκ ἀξιοῖς.

1243 εἴκειν ἃ..ἤρεσκεν. The antecedent to ἃ is ταῦτα, a cognate acc.,—'to yield *in regard to*' what the judges decided: cp. *O. C.* 1178 τάδ' εἰκαθεῖν: *ib.* 172 εἴκοντας ἃ δεῖ.—Others suppose the antecedent to be τούτοις (cp. 1050). But, for Greek idiom, such a dat. ought to denote the judges, not the judgment.

1244 f. κακοῖς βαλεῖτε: cp. 724 ὀνείδεσιν | ἤρασσον (n.): *Tr.* 940 ὥς νιν ματαίως αἰτίᾳ βάλοι κακῇ.—**σὺν δόλῳ**: cp. *El.* 641 σὺν φθόνῳ: *Ph.* 842 σὺν ψεύδεσιν.—**κεντήσεθ'**. In *Ant.* 1030, too, κέντει is figurative,—meaning to inflict a base wrong (on the dead).—**οἱ λελειμμένοι**, ye who have been left behind in the race. Cp. *Tr.* 266 τῶν ὧν τέκνων λείποιτο πρὸς τόξου κρίσιν: Aesch. *Pers.* 339 τῇδε λειφθῆναι μάχῃ. Polyb. 1. 62 § 6 βλέπειν τόν τε τοῦ νικᾶν ὁμοίως δὲ καὶ τὸν τοῦ λείπεσθαι καιρόν.

1246 f. ἐκ τῶνδε..τῶν τρόπων, as a result of them.—**κατάστασις**: there may be νομοθεσία, but no firm *establishment* of a law can come to pass. Cp. 1074: *Ant.* 1113 τοὺς καθεστῶτας νόμους.

1248 f. τοὺς..νικῶντας: for the pres. partic., cp. Xen. *Cyr.* 8. 2. 27 ὁ δὲ μὴ νικῶν τοῖς μὲν νικῶσιν ἐφθόνει.—**ἐξωθήσομεν**, thrust him out of the honourable place which he has fairly won. The fut. ὠθήσω occurs also in Eur. *Cycl.* 592, Ar.

and if ye never will consent, though defeated, to accept that doom for which most judges gave their voice, but must ever assail us somewhere with revilings, or stab us in the dark,—ye, the losers in the race.

Now, where such ways prevail, no law could ever be firmly stablished, if we are to thrust the rightful winners aside, and bring the rearmost to the front. Nay, this must be checked. 'Tis not the burly, broad-shouldered men that are surest at need; no, 'tis the wise who prevail in every field. A large-ribbed ox is yet kept straight on the road by a small whip. And this remedy, methinks, will visit thee ere long, if thou fail to gain some measure of wisdom; thou who, when the man lives no more, but is now a shade, art so boldly insolent, and givest such licence to thy tongue. Sober thyself, I say;—recall thy birth;—

οἱ] οἱ γὰρ Eustath. p. 880. 2. **1253** πλευρὰ L^2 (=Lb), T, etc., and Stobaeus *Flor.* 3. 5: πλευρὰν L (made by S from πλευρᾷ): πλευρὰς A, etc., and Ald. **1256** τινά] Nauck conj. ποτέ. **1257—1263** These seven verses are suspected by E. Reichard (*De interpolatione fabulae Soph. quae inscribitur Aiax*, p. 28). **1257** ἀνδρὸς] Wecklein writes τἀνδρός.—ἀνδρὸς...ὄντος...σκιᾶς] Reiske conj. ἄνδρας . . ὄντας . . σκιάς.—ἤδη] ἤδη ι L.

Eccl. 300, but the ordinary future of ὠθέω is ὤσω (as if from ὤθω).—**τοὺς ὄπισθεν**: a metaphor from rear and front rank suits the speaker. Cp. Her. 8. 89 (describing the confusion in the Persian fleet at Salamis), οἱ ὄπισθε τεταγμένοι ἐς τὸ πρόσθε τῇσι νηυσὶ παριέναι πειρώμενοι.

1250 f. εἰρκτέον τάδ': cp. 1140.—**πλατεῖς**, 'burly,' 'big'; **εὐρύνωτοι** 'broad-shouldered.' Ajax was ἔξοχος Ἀργείων κεφαλήν τε καὶ εὐρέας ὤμους (*Il.* 3. 227).

1252 οἱ φρονοῦντες εὖ: for the place of εὖ, cp. *Ant.* 723 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.—As to the verse which the paroemiographer Apostolius subjoins to this, see Appendix.

1253 f. ὑπὸ...πορεύεται: so *Tr.* 391 οὐκ ἐμῶν ὑπ' ἀγγέλων | ἀλλ' αὐτόκλητος ἐκ δόμων πορεύεται.—**σμικρᾶς**, in contrast with the 'large ribs.' Cp. *Ant.* 477 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους | ἵππους καταρτυθέντας.—**ὀρθὸς**, 'it is brought straight into the road' (from which it has strayed): cp. Eur. *Helen.* 1555 ταύρειος δὲ πούς | οὐκ ἤθελ' ὀρθὸς σανίδα προσβῆναι κάτα, 'to advance straight across the plank' (into the ship).

1255 f. φάρμακον, 'corrective,' τὴν μάστιγα. Cp. *O.C.* 714 ἵπποισιν τὸν ἀκέστῆρα χαλινόν. So the bit for Pegasus, given by Athena to Bellerophon, is φίλτρον τόδ' ἵππειον (Pind. *O.* 13. 68), φάρμακον πραΰ (*ib.* 85).—**νοῦν κατακτήσει**: cp. Plat. *Rep.* 591 B (ἡ ψυχὴ) σωφροσύνην . . κτωμένη. So κτῆμα is said of moral or mental attributes (*O. T.* 549, *Ant.* 1050). **τινά**, ironical, some small measure of it.

1257 f. ἀνδρὸς οὐκέτ' ὄντος, genitive absolute. The genitive could not depend on **ὑβρίζεις**, in the sense of 'uttering insults *about* him' (like ποίου κέκραγας ἀνδρὸς in 1236). The constr. with gen. absolute ('*when* he is dead') is also more forcible. Reiske's conjecture (ἄνδρας . . ὄντας . . σκιάς) is ingenious; but here the plural is evidently less fitting than in a general allusion like ἐν θανοῦσιν ὑβριστής (1092).—**σκιᾶς**: cp. *El.* 1158 ἀντὶ φιλτάτης | μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.

1259 οὐ σωφρονήσεις; Cp. *Ph.* 1259 ἐσωφρόνησας ('thou hast come to thy senses').—**μαθὼν ὃς εἶ φύσιν**, *i.e.* δοῦλος. In *O.T.* 1068 μήποτε γνοίης ὃς εἶ, and *O.C.* 1171 ἔξοιδ' ἀκούων τῶνδ' ὅς ἐσθ' ὁ προστάτης, where ὅς stands, as here, for ὅστις, the reference is to the person's *identity*; here it is to his *quality* (=οἷος εἶ), as in Eur. *Alc.* 640 ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὃς εἶ: Plat. *Euthyd.* 283 D βούλεσθε γενέσθαι αὐτὸν σοφόν, ἀμαθῆ δὲ μὴ εἶναι;...οὐκοῦν ὃς μὲν οὐκ ἔστι, βούλεσθε αὐτὸν γενέσθαι, ὃς δ' ἔστι νῦν, μηκέτι εἶναι.

ἄλλον τιν' ἄξεις ἄνδρα δεῦρ' ἐλεύθερον, 1260
ὅστις πρὸς ἡμᾶς ἀντὶ σοῦ λέξει τὰ σά;
σοῦ γὰρ λέγοντος οὐκέτ' ἂν μάθοιμ' ἐγώ·
τὴν βάρβαρον γὰρ γλῶσσαν οὐκ ἐπαΐω.
ΧΟ. εἴθ' ὑμὶν ἀμφοῖν νοῦς γένοιτο σωφρονεῖν·
τούτου γὰρ οὐδὲν σφῷν ἔχω λῷον φράσαι. 1265
ΤΕΥ. φεῦ· τοῦ θανόντος ὡς ταχεῖά τις βροτοῖς
χάρις διαρρεῖ καὶ προδοῦσ' ἁλίσκεται,
εἰ σοῦ γ' ὅδ' ἀνὴρ οὐδ' ἐπὶ σμικρῶν λόγων,
Αἴας, ἔτ' ἴσχει μνῆστιν, οὗ σὺ πολλάκις
τὴν σὴν προτείνων προὔκαμες ψυχὴν δορί· 1270
ἀλλ' οἴχεται δὴ πάντα ταὐτ' ἐρριμμένα.
ὦ πολλὰ λέξας ἄρτι κἀνόητ' ἔπη,
οὐ μνημονεύεις οὐκέτ' οὐδέν, ἡνίκα
ἑρκέων ποθ' ὑμᾶς οὗτος ἐγκεκλῃμένους,

1261 ὅστις] made in L from ὅ τις. **1262** μάθοιμ'] Nauck suggests κλύοιμ', but would prefer to omit the verse. **1265** In L the words λῷον φράσαι are written in somewhat smaller letters, and apparently with a finer pen, than the rest of the verse; but the writing seems to be that of the first hand, not of the diorthotes (S). **1266** ταχεῖά τις] ταχεῖα τοῖς r. J. H. Wright conj. ταχεῖά τοι. **1268** ἀνὴρ] ἀνὴρ MSS.—ἐπὶ σμικρῶν λόγων] For λόγων, Triclinius wrote

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1260 ἄλλον τιν' . . ἐλεύθερον, some one else, who (unlike thee) is a free man. Cp. *Od.* 6. 84 ἅμα τῇ γε (with their mistress) καὶ ἀμφίπολοι κίον ἄλλαι. Plat. *Gorg.* 473 c τῶν πολιτῶν καὶ τῶν ἄλλων ξένων.

1261 ἀντὶ σοῦ λέξει τὰ σά. At Athens, as elsewhere, a slave had no *locus standi* in a law-court, and could plead to a charge only through his master. Cp. frag. adesp. 304 (Nauck p. 897) δοῦλος πέφυκας, οὐ μέτεστί σοι λόγου. In Plat. *Gorg.* 483 B incapacity for self-defence generally (αὐτὸς αὑτῷ βοηθεῖν) is noted as characteristic of the servile condition. Cp. *O. T.* 410 f. (n.), where Teiresias says that he is not the δοῦλος of Oedipus, and therefore has the right ἴσ' ἀντιλέξαι, instead of pleading only by Creon's mouth.

1262 σοῦ . . λέγοντος could depend on **μάθοιμ'** as='understand' (Plat. *Gorg.* 463 D ἆρ' οὖν ἂν μάθοις ἀποκριναμένου;), but is better taken as gen. abs., since thus we obtain a clearer sense for **οὐκέτ'**: 'when *thou* beginnest to speak, my power of comprehension ceases.'

1263 βάρβαρον, because Teucer's mother Hesionè was Trojan.—**ἐπαΐω,** a current word in Attic (Ar. *Nub.* 650 etc.), is used in this sense by Plato both with acc. and with gen. The simple ἀΐω, which is poetical only, has a like sense in *O.C.* 181, σὺ γὰρ ἀΐεις ('for thou understandest').

1265 φράσαι, *monstrare*, or *suadere*; cp. *Tr.* 53 φράσαι τὸ σόν, to indicate thy duty. So of a teacher's directions, Antiphon or. 6 § 13 εἴ τι φράζοι ὁ διδάσκαλος.

1266 f. ὡς ταχεῖά τις, 'in what quick fashion' (with what strange quickness): cp. *O. T.* 618 ὅταν ταχύς τις οὐπιβουλεύων λάθρᾳ | χωρῇ, 'when the stealthy plotter is advancing in quick fashion.'—**βροτοῖς,** ethic dat., in the minds of men.—**διαρρεῖ:** said in fr. 787. 9 of the waning moon; διαρρεῖ κἀπὶ μηδὲν ἔρχεται. Cp. 523 ἀπορρεῖ μνήστις.—**προδοῦσ' ἁλίσκεται.** Here χάρις τοῦ θανόντος is that grateful memory of the dead which ought to abide in men's minds. When this memory deserts them, it is a traitor to the dead. Cp. *Ant.* 46 οὐ γὰρ δὴ προδοῦσ' ἁλώσομαι.

1268 οὐδ' ἐπὶ σμικρῶν λόγων. In *El.* 415 σμικροὶ λόγοι mean 'few' or 'brief' words. Probably the sense here is, 'not even in brief words.' This use

bring hither some one else,—a freeborn man,—who shall plead thy cause for thee before us. When thou speakest, I can take the sense no more; I understand not thy barbarian speech.

CH. Would that ye both could learn the wisdom of a temperate mind! No better counsel could I give you twain.

TEU. Ah, gratitude to the dead—in what quick sort it falls away from men and is found a traitor, if this man hath no longer the slightest tribute of remembrance for thee, Ajax,—he for whom thou didst toil so often, putting thine own life to the peril of the spear! No—'tis all forgotten,—all flung aside!

Man who but now hast spoken many words and vain, hast thou no more memory of the time when ye were shut within your lines,—

πόνων. Reiske conj. ἐπὶ σμικρὸν λόγον, as Blaydes and Wecklein read: Wunder writes ἐπὶ σμικρῷ λόγῳ. Jäger conj. ἐπὶ σμικρὸν χρόνον. **1269** ἴσχει] ἔχει Γ, L^2. **1271** πάντα ταῦτ' L, A, and Ald.: ταῦτα πάντ' r.—ἐρριμμένα] In L the second ρ has been added by S. **1272** κἀνόητ' L (but with ν written above ό by a later hand), A, and others: κἀνόνητ' r, and Ald. Cp. 758. **1274** οὗτος] ἐντὸς r, as Musgrave and Bothe conjectured. This variant was probably suggested by the schol., ἐρκέων· λείπει ἐντός.—ἐγκεκλημένους Elmsley: ἐγκεκλειμένους L: ἐγκεκλεισμένους r, and Ald.

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of ἐπί with the genitive is illustrated by two passages which Wolff has quoted; Plat. *Symp.* 192 C ἕτερος ἑτέρῳ χαίρει ξυνὼν οὕτως ἐπὶ μεγάλης σπουδῆς ('*with* such great eagerness'): Dem. or. 18 § 17 οὔτε δικαίως οὔτ' ἐπ' ἀληθείας οὐδεμιᾶς εἰρημένα ('nor *with* any truth'). Julian or. 3. 128 A (quoted by Lobeck) has τούτων ἐπὶ σμικρῶν μνημονεύει, meaning by ἐπὶ σμικρῶν 'in brief words only.' (In *El.* 414 ἐπὶ σμικρὸν = 'to a small extent only': the *v. l.* ἐπὶ σμικρῶν is there an error.) I formerly took ἐπὶ σμικρῶν λόγων as = 'not even in slight *respects*,' 'on slight accounts,' but now doubt whether this sense can be given to the plural of λόγος.—The best emendation, if any were needed, would be οὐδ' ἐπὶ σμικρὸν λόγον, 'not even to the extent of a brief mention'; but, though ἐπὶ σμικρὸν can bear this sense (*El.* 414), the phrase is hardly satisfactory when λόγον is added.

1269 f. οὗ depends on προὔκαμες: δορί should be taken with προτείνων. Cp. [Eur.] *Rhes.* 183 ψυχὴν προβάλλοντ' ἐν κύβοισι δαίμονος. There is a reminiscence of the words of Achilles, αἰὲν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν (*Il.* 9. 322).

1271 ἐρριμμένα, contemptuously flung aside: cp. Aesch. *Eum.* 215 Κύπρις δ' ἄτιμος τῷδ' ἀπέρριπται λόγῳ.

1272 κἀνόητ' seems fitter here than κἀνόνητ': though its superiority is not so clear as that of κἀνόνητα over κἀνόητα in 758. The balance of manuscript authority, too, is here on the side of κἀνόητ', though there is no such unanimity as supports κἀνόνητα in 758,—a difference which the nature of the two passages sufficiently explains.

1273 οὐ μνημονεύεις . . οὐδέν (adv.), ἡνίκα, as we say, 'remember when...': so Thuc. 2. 21 § 1 μεμνημένοι καὶ Πλειστοάνακτα . . ὅτε ἐσβαλὼν . . ἀνεχώρησε πάλιν: Eur. *Tro.* 70 οἶδ' ἡνίκ' Αἴας εἶλκε Κασσάνδραν βίᾳ.

1274 ἐρκέων . . ἐγκεκλημένους, 'shut within your lines.' Cp. Eur. *Ph.* 451 τόνδ' εἰσεδέξω τειχέων = εἴσω τειχέων ἐδέξω. There, as here, the genitive would probably be felt in the first instance as a genitive of place ('*at* the walls,' like ἐσχάτης . . πυρᾶς in *El.* 900 f.); and the special sense required by the context ('within') would be suggested by the compound verb εἰσεδέξω.

ἐρκέων: the wall, surrounded by a fosse, which the Greeks at Troy built to protect their ships, drawn up on the shore of the Hellespont. *Il.* 12. 4 τεῖχος ὑπερθεν | εὐρύ, τὸ ποιήσαντο νεῶν ὕπερ, ἀμφὶ δὲ τάφρον | ἧλασαν.

ἤδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός,
ἐρρύσατ' ἐλθὼν μοῦνος, ἀμφὶ μὲν νεῶν
ἄκροισιν ἤδη ναυτικοῖς ἑδωλίοις
πυρὸς φλέγοντος, εἰς δὲ ναυτικὰ σκάφη
πηδῶντος ἄρδην Ἕκτορος τάφρων ὕπερ;
τίς ταῦτ' ἀπεῖρξεν; οὐχ ὅδ' ἦν ὁ δρῶν τάδε,
ὃν οὐδαμοῦ φής, *οὗ σὺ μή, βῆναι ποδί;
ἆρ' ὑμὶν οὗτος ταῦτ' ἔδρασεν ἔνδικα;
χὥτ' αὖθις αὐτὸς Ἕκτορος μόνος μόνου,
λαχών τε κἀκέλευστος, ἦλθ' ἐναντίος,
οὐ δραπέτην τὸν κλῆρον ἐς μέσον καθείς,

1276 μοῦνος in L has been added above the line by S. **1277** ναυτικοῖς] Bothe and others add θ'. Wecklein writes ναυτίλοις θ'. Bergk conj. πευκίνοις θ': G. Wolff, ποντίοις, or παγκρατοῦς. **1280** ἀπεῖρξεν made in L from ἀπῆρξεν by the 1st hand. **1281** οὐδὲ συμβῆναι ποδί MSS.: J. Krauss conj. οὗ σὺ μή,

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1275 τὸ μηδὲν ὄντας: so *Tr.* 1107 κἂν τὸ μηδὲν ὦ, 'though I am as naught.' Cp. 1281 n.—**ἐν τροπῇ δορός**, at the moment when your battle had been turned back,—when you had been routed. Cp. *Ant.* 674 (ἀναρχία) συμμάχου δορὸς | τροπὰς καταρρήγνυσι. Aesch. *Ag.* 1237 ἐν μάχης τροπῇ.

1276 f. ἀμφὶ μὲν νεῶν . . ἑδωλίοις: 'when fire was now blazing around the quarter-decks of the ships at their sterns (ἄκροισιν).' Three points should be noted.

(1) There is strong evidence that the term ἑδώλια was used in the 5th cent. B.C. to denote a raised deck, a quarter-deck, at the stern of the ship. This is clear in Her. 1. 24: Arion asks leave, στάντα ἐν τοῖσι ἑδωλίοισι ἀείσαι: the officers of the ship consent, and are then said ἀναχωρῆσαι ἐκ τῆς πρύμνης ἐς μέσην νέα,—leaving Arion alone on the ἑδώλια. In Eur. *Helen.* 1571, Ἑλένη καθέζετ' ἐν μέσοις ἑδωλίοις: which is clearly a place distinct from that where the rowers sat; of them it is said, τοίχους δεξιοὺς λαιούς τ' ἴσοι | ἀνὴρ παρ' ἄνδρ' ἔζοντο. (For further evidence on this point, see Appendix.)

(2) **ἄκροισιν** denotes the position of the ἑδώλια at the extremities, or sterns, of the ships. Though the *Iliad* is not closely followed here, Sophocles may probably have had in mind how the Trojans fired the ship of Protesilaüs *at the stern*: *Il.* 16. 124 ὣς τὴν μὲν πρύμνην πῦρ ἄμφεπεν. In *Il.* 9. 241 it is said of Hector, στεῦται γὰρ νηῶν ἀποκόψειν ἄκρα κόρυμβα,—the 'crowning ensigns' (ἄφλαστα, *aplustria*) at the sterns. ἄκροισιν might also mean 'topmost,'—the ἑδώλια being a *raised* deck. This, however, would suggest rather flames *shooting up* to a great height; but in *Il.* 15. 716 f., where Hector grasps the ἄφλαστον, it appears that even this can have been only some 7 to 9 feet from the ground, and that the ἴκρια at the stern (the Homeric equivalent of ἑδώλια here) can have stood only about 5 feet from the ground. (See Dr E. Warre in Smith's *Dict. of Ant.*, 3rd ed., vol. II. p. 211 *b*, art. *Navis*.)

(3) **ναυτικοῖς**, after νεῶν, is pleonastic, if ἑδώλια be explained as above; whereas, if ἑδώλια meant the rowers' seats, ναυτικοῖς could mean, belonging to the ναῦται. This is a fair objection to the interpretation given above. But in reply to it we may observe:—(1) the word ἑδώλια means 'dwellings,' 'abodes' in *El.* 1393, Aesch. *Ch.* 71, *Theb.* 455. The nautical sense occurs (apart from Her. 1. 24) only here, and in Eur. *Helen.* 1571, *Cycl.* 238. Hence the distinctive epithet is intelligible. (2) Further, as the purport of the passage is to mark the urgency of the danger to the ships, on which the ultimate safety of the Greeks depended, there is excuse for the emphatic iteration, νεῶν —ναυτικοῖς—ναυτικά.

Other views of the passage, and some emendations which have been proposed, will be found in the Appendix.

1277 f. εἰς δὲ ναυτικὰ σκάφη . . τάφρων ὕπερ. The situation described here

when ye were as lost in the turning back of your battle,—and he came alone and saved you,—when the flames were already wrapping the decks at your ships' sterns, and Hector was bounding high over the trench towards the vessels? Who averted that? Were these deeds not his, who, thou sayest, nowhere set foot where thou wast not?

Would ye allow that he did his duty there? Or when, another time, all alone, he confronted Hector in single fight,—not at any man's bidding, but by right of ballot, for the lot which he cast in was not one to skulk behind,

βῆναι ποδί: Wecklein writes *σοῦ δίχ' ἐμβῆναι ποδί*: Hartung, *οὐδὲ συμβαλεῖν πόδα.* **1283** *αὐτὸς*] Wolff conj. *αὐτὸς.* **1284** *λαχών*] Reiske conj. *ἑκών.*—*ἦλθ' ἐναντίος* L (the *ος* in an erasure), with most MSS., and Ald.: *ἦλθεν ἀντίος* r. **1285** *δραπέτην*] *δράπετην* L.—*μέσον*] Nauck writes *κρωσσὸν.*

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does not exactly correspond with anything in the *Iliad*. Ajax, indeed, distinguishes himself in repulsing the Trojans after they have come over the wall, and on one occasion wounds their leader Hector (*Il.* 14. 409 ff.); but this happens before any ship has been set on fire. The supreme crisis in this part of the *Iliad* is the moment when the Trojans set fire to the ship of Protesilaüs (16. 122); but just then Ajax is driven back (*χάζετο δ' ἐκ βελέων ἰὸν.*); it is Patroclus who, urged by Achilles, then comes to the front, and finally beats back the foe. Nor has the *Iliad* directly furnished the picture of Hector 'leaping high' over the trench.

Sophocles may have had some other source, epic or lyric. But it seems equally possible that he wrote from a general recollection of the *Iliad*, without caring whether he reproduced its details. Indeed, two verses of the *Iliad* might alone have sufficed to suggest the picture which he has drawn,—that which says of Ajax, *Τρῶας ἄμυνε νεῶν, ὅστις φέροι ἀκάματον πῦρ* (15. 731),—and the verse which describes Hector leading the Trojans from the Greek wall towards the ships,—*ἦ ῥ' ὅ γ' ὁ λυσσώδης φλογὶ εἴκελος ἠγεμονεύει* (13. 53).

1281 οὐ σὺ μή, βῆναι ποδί. This excellent emendation (by J. Krauss) of the obscure **οὐδὲ συμβῆναι ποδί** is irresistibly commended by those very words of Agamemnon to which Teucer refers (1237), *ποῖ βάντος ἢ ποῦ στάντος, οὗπερ οὐκ ἐγώ*; The origin of the corruption may have been the effacement of the H in MH, giving rise to ΣΥΜΒΗΝΑΙ, when ΟΥ would be altered into ΟΥΔΕ to satisfy the metre. **συμβῆναι ποδί** has been explained: (1) 'to come and join thee' on the field of danger. But, even if *συμβῆναι ποδί* could bear this sense, Agam. could not say that Ajax had never fought on his side at Troy. (2) 'To meet' the foe, *sc.* *τοῖς πολεμίοις*: which is plainly untenable. Agamemnon had asked merely, 'what has Ajax done *that I have not done?*' Teucer has replied by referring to the crisis at the ships; and now drives his point home.

1282 ὑμὶν...ἔνδικα, just in your eyes (ethic dat.): cp. *O. C.* 1446 *ἀνάξιαι γὰρ πᾶσίν ἐστε δυστυχεῖν*: Eur. *Ph.* 495 *σοφοῖς | καὶ τοῖσι φαύλοις ἔνδιχ', ὡς ἐμοὶ δοκεῖ.*

1283 f. αὐτὸς, 'by himself,' 'alone': cp. Ar. *Ach.* 504 *αὐτοὶ γάρ ἐσμεν.*—**μόνος μόνου**: though *αὐτός* has preceded, *μόνος* is added to emphasise the idea of single combat. Cp. 467 *μόνος μόνοις*: Dem. or. 18 § 137 *τῷ ὑπὸ τῶν πολεμίων πεμφθέντι μόνος μόνῳ συνῆει.*

λαχών τε κἀκέλευστος: *i.e.*, simply because, among the Greek warriors who had *offered* to meet Hector, he was the one who drew the lot; not because he had been *urged* to undertake the task. *λαχών* implies *ἑκών*, since lots were drawn only for those who had volunteered.

This combat between Hector and Ajax is told in *Iliad* 7. 38—312. Hector having challenged a Greek champion, nine Greek chiefs offered themselves; lots were cast, and the honour fell to Ajax. Hector and Ajax fought till nightfall, when they were parted by heralds, and exchanged gifts (1029 n.).

1285 ff. οὐ δραπέτην *κ.τ.λ.* The

ὑγρᾶς ἀρούρας βῶλον, ἀλλ' ὃς εὐλόφου
κυνῆς ἔμελλε πρῶτος ἅλμα κουφιεῖν;
ὅδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγὼ παρών,
ὁ δοῦλος, οὐκ τῆς βαρβάρου μητρὸς γεγώς.
δύστηνε, ποῖ βλέπων ποτ' αὐτὰ καὶ θροεῖς;
οὐκ οἶσθα σοῦ πατρὸς μὲν ὃς προὔφυ πατὴρ
ἀρχαῖον ὄντα Πέλοπα βάρβαρον Φρύγα;
Ἀτρέα δ', ὃς αὖ σ' ἔσπειρε, δυσσεβέστατον
προθέντ' ἀδελφῷ δεῖπνον οἰκείων τέκνων;
αὐτὸς δὲ μητρὸς ἐξέφυς Κρήσσης, ἐφ' ᾗ
λαβὼν ἐπακτὸν ἄνδρ' ὁ φιτύσας πατὴρ
ἐφῆκεν ἐλλοῖς ἰχθύσιν διαφθοράν.

1288 *σὺν δ' ἐγὼ παρών*] Vitelli conj. *σὺν δ' ἐγώ τι δρῶν*. **1290** *ποῖ* L, etc.: *ποῦ* T.—*αὐτὰ* r, and Ald.: *αὐτὸσ* L, made from *αὐτῶ*.—For *ποτ' αὐτὰ* Madvig conj. *τοιαῦτα*. **1291—1298** Nauck brackets these eight verses as spurious. He also suspects v. 1290. Verses 1293, 1294 had already been rejected by Moritz Schmidt (*Verisimilium*

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ordinary *κλῆρος* was a stone or a potsherd, which its owner marked (*Il.* 7. 175 *κλῆρον ἐσημήναντο ἕκαστος*). Ajax did not seek to avoid being drawn by putting in, as his *κλῆρος*, a piece of damp earth, which would stick to the bottom of the helmet or fall to pieces. Such a *κλῆρος* is called *δραπέτης*, 'a *runaway*,' because it eludes the ordeal. The allusion is to the story of Cresphontes. After the Dorian conquest of the Peloponnesus, he, Temenus, and the heirs of Aristodemus agreed to cast lots. The first was to have Argos; the second, Lacedaemon; the third, Messenia. Cresphontes wished to have Messenia. He therefore put a lump of earth, as his *κλῆρος*, into the voting urn. It broke to pieces, so that only the two other *κλῆροι* came out. (Apollod. 2. 8. 4 *γῆς ἐνέβαλε βῶλον, ταύτης δὲ διαλυθείσης ἔδει τοὺς δύο κλήρους ἀναφανῆναι.*) The scholiast remarks on the anachronism (*ἀνῆκται τοῖς χρόνοις ἡ ἱστορία ἡ περὶ Κρεσφόντου*): so, too, does Eustathius (p. 361. 26).

ἐς μέσον καθείς. *μέσον* has been suspected; Nauck writes *κρωσσὸν* ('urn'). But the literal sense is simply, 'having cast down into the midst'—the competitors being imagined as standing round the *κυνῆ*. Cp. the phrases *εἰς μέσον τιθέναι, εἰς τὸ μέσον φέρειν*, etc.

κυνῆς: *Il.* 7. 182 *ἐκ δ' ἔθορεν κλῆρος κυνέης, ὃν ἄρ' ἤθελον αὐτοί,* | *Αἴαντος.*—**ἅλμα κουφιεῖν**=*ἅλμα κοῦφον ἀλεῖσθαι.* Cp. Eur. *El.* 860 *οὐράνιον* | *πήδημα κουφίζουσα.*

1288 σὺν δ' ἐγὼ παρών. *ταῦτα* includes the combat with Hector, in which Teucer, of course, had no part; but he was the comrade of Ajax in the *τειχομαχία* (*Il.* 15. 436 ff.), as often on other occasions (*e.g.*, *Il.* 7. 266 ff.). For **σὺν** as adv., cp. 959.—**ὁ δοῦλος**: cp. 1260.

1290 δύστηνε: cp. 1203 *δύσμορος*.—**ποῖ βλέπων**, 'whither canst thou be looking?' *i.e.*, 'how canst thou be so blind?' [Not: '*in reliance on* what?'—like *εἰς ὅ τι βλέπω* in 514.] We should distinguish this **ποῖ** *βλέπων* from **πῶς** *βλέπων*, 'with what face?' (*Ph.* 110: *O. T.* 1371 *ὄμμασιν ποίοις βλέπων.*)—**καὶ θροεῖς**: *καί* emphasizes the verb: 'how *canst* thou utter the words?' Cp. *O. T.* 1129 *ποῖον ἄνδρα καὶ λέγεις*; Lys. or. 12 § 29 *παρὰ τοῦ ποτε καὶ λήψεσθε δίκην*;

1291 f. Construe: *οὐκ οἶσθα ἀρχαῖον Πέλοπα, ὃς σοῦ πατρὸς πατὴρ προὔφυ, ὄντα βάρβαρον, Φρύγα*; The phrase **ἀρχαῖον Πέλοπα**, 'Pelops of old,' indicates him as the founder of Agamemnon's royal house. Others take *ἀρχαῖον* adverbially with *ὄντα βάρβαρον*, 'a barbarian *by origin*.' But such a use of *ἀρχαῖος* is strange, and seems to be without parallel.—**Φρύγα**: the term is used invidiously, but is not incorrect. Sipylus, the legendary seat of Tantalus, father of Pelops, was in Maeonia, afterwards called Lydia; but Phrygia, in the older and larger sense, included that

no lump of moist earth, but such as would be the first to leap lightly from the crested helm! His were these deeds, and at his side was I,—the slave, the son of the barbarian mother.

Wretch, how canst thou be so blind as to rail thus? Knowst thou not that thy sire's sire was Pelops of old,—a barbarian, a Phrygian? That Atreus, who begat thee, set before his brother a most impious feast,—the flesh of that brother's children? And thou thyself wert born of a Cretan mother, with whom her sire found a paramour, and doomed her to be food for the dumb fishes?

capita duo, p. 26: 1861). **1293 f.** The Aldine points thus:—Ἀτρέα δ', ὃς αὖ σ' ἔσπειρε δυσσεβέστατον, | προθέντ' κ.τ.λ. In L a comma after δυσσεβέστατον has been added by a later hand.—προθέντ'] προσθέντ' Pal. **1295** αὐτὸς] L has γρ. αὖθις above the line. **1296** ἐπακτὸν] F. W. Schmidt conj. ἐραστήν.—φιτεύσας r (T, etc.): φυτεύσας L, with A and most MSS., and Ald.—πατὴρ] Hermann writes σ' Ἀτρεὺς: G. Wolff conj. σ' ἀνὴρ ('husband,' as opp. to ἐπακτὸν ἄνδρα).

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region. (Cp. *Ant.* 824 where Niobe, daughter of Tantalus, is τὰν Φρυγίαν.) In Her. 7. 11 Xerxes speaks of Πέλοψ ὁ Φρύξ.

1293 f. δυσσεβέστατον could go with (1) Ἀτρέα, (2) σε, or (3) δεῖπνον. As the guilt of *Atreus* is the point, (2) is less relevant, and (3) is perhaps best.—**ἀδελφῷ** Thyestes. Atreus, seeking revenge for certain grievous wrongs, feigned to have forgiven him, and bade him to a feast at Mycenae. There the flesh of three of his sons was set before Thyestes. In Aesch. *Ag.* 1591 Aegisthus (a son of Thyestes) says: Ἀτρεὺς προθύμως μᾶλλον ἢ φίλως πατρὶ | τῷμῷ, κρεουργὸν ἦμαρ εὐθύμως ἄγειν | δοκῶν, παρέσχε δαῖτα παιδείων κρεῶν. Schol. Eur. *Or.* 812 (alluding to the Ἀτρεὺς ἢ Μυκηναῖαι of Sophocles), τοὺς τρεῖς υἱοὺς τοῦ Θυέστου, Ἄγλαόν Ὀρχόμενον καὶ Κάλεον, ἀποκτείνας παρέθηκεν εἰς τράπεζαν τῷ πατρί.

1295 ff. Κρήσσης: Aërope, daughter of Catreus, king of Crete, a descendant of Minos. According to the legend which Sophocles follows here, Catreus found Aërope with a paramour (a slave), and sent her to Nauplius, king of Euboea, charging him to drown her. Nauplius, however, spared her life, and she afterwards married Atreus. The scholiast on 1297 says that this was the story treated by Euripides in the Κρῆσσαι (Nauck *Trag. Frag.* p. 501); with the difference, however, that Aërope married Pleisthenes, not Atreus. The Κρῆσσαι was produced in 438 B.C. (*Argum.* Eur. *Alc.*)

1296 ἐπακτὸν, 'imported,' 'alien'; *Tr.* 259 στρατὸν .. ἐπακτόν, cp. *O. C.* 1525 n.: Eur. *Ion* 592 πατρός τ' ἐπακτοῦ καὐτὸς ὢν νοθαγενής (bastard son of the alien Xuthus): here, a paramour, as opposed to a lawful husband.

ὁ φιτύσας πατήρ can mean only the father of Aërope, Catreus. Now, according to the schol. on Eur. *Or.* 812, Sophocles (in a play not named there, but which was probably the Ἀτρεὺς ἢ Μυκηναῖαι) somewhere described *Atreus* himself as drowning his false wife for a twofold crime,—adultery with Thyestes, and the theft of the golden lamb: τὴν γυναῖκα Ἀερόπην τιμωρεῖται κατ' ἄμφω...ῥίψας αὐτὴν εἰς τὴν θάλασσαν, ὡς φησὶ Σοφοκλῆς. Hence it has been proposed to change **πατὴρ** into **σ' Ἀτρεὺς** (Hermann), or **σ' ἀνὴρ** (Wolff). A simpler correction would be, ὁ σ' ἐκφύσας πατήρ. But it cannot be assumed that Sophocles must have followed here the same version which he used elsewhere. In his Αλήτης, for example, he appears to have modified the version of the Ὀρεστεία which he adopts in his *Electra* (see *El.*, Introd., p. xliii, n. 4). The story of Aërope's detection by Catreus is effective for the purpose here, which is to represent Agamemnon as born of a mother who had sinned before his birth. Nor is that story necessarily inconsistent with the other, that she was false to Atreus, and was drowned by him.

1297 ἐφῆκεν .. διαφθοράν, '*consigned* her as a prey,' since he charged Nauplius to drown her,—though the charge was not executed. Schol.: ὁ πατὴρ Ναυπλίῳ παρέδωκεν, ἐντειλάμενος ἀποντῶσαι· ὁ δὲ οὐκ ἐποίησεν.—Cp. Eur. *H. F.* 458 ἐτέκ-

τοιοῦτος ὢν τοιῷδ' ὀνειδίζεις σποράν;
ὃς ἐκ πατρὸς μέν εἰμι Τελαμῶνος γεγώς,
ὅστις στρατοῦ τὰ πρῶτ' ἀριστεύσας ἐμὴν
ἴσχει ξύνευνον μητέρ', ἣ φύσει μὲν ἦν
βασίλεια, Λαομέδοντος· ἔκκριτον δέ νιν
δώρημ' ἐκείνῳ ἔδωκεν Ἀλκμήνης γόνος.
ἆρ' ὧδ' ἄριστος ἐξ ἀριστέοιν δυοῖν
βλαστὼν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος,
οὓς νῦν σὺ τοιοῖσδ' ἐν πόνοισι κειμένους
ὠθεῖς ἀθάπτους, οὐδ' ἐπαισχύνει λέγων;
εὖ νυν τόδ' ἴσθι, τοῦτον εἰ βαλεῖτέ που,
βαλεῖτε χἡμᾶς τρεῖς ὁμοῦ συγκειμένους.
ἐπεὶ καλόν μοι τοῦδ' ὑπερπονουμένῳ
θανεῖν προδήλως μᾶλλον ἢ τῆς σῆς ὑπὲρ
γυναικός, ἢ τοῦ σοῦ *γ' ὁμαίμονος λέγω;

1298 *τοιῷδ'*] *τοιάνδ'* Mosq. b.—*ὀνειδίζεις*] In L the last letter (written c) has been added by S. **1301** *μητέρ'*] *μητέρα* L. **1303** *δώρημ' ἐκείνῳ* Brunck: *δώρημα κείνῳ* L, with most MSS., and Ald.: *δώρημα 'κείνῳ* r.—*ἔδωκεν* Heath: *δῶκεν* MSS. and Ald. **1304** *ἄριστος*] Porson conj. *ἀριστεύς*.—*ἀριστέοιν*] made in L by the 1st hand from

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ομεν ὑμᾶς· πολεμίοις δ' ἐθρεψάμην | ὕβρισμα κἀπίχαρμα καὶ διαφθοράν.

ἐλλοῖς, traditionally explained as 'mute,' is a word of unknown origin. In Athen. 277 C this verse is quoted, and the question is raised whether any one before Sophocles had used the word: the answer is a quotation from a Τιτανομαχία (variously ascribed to Eumêlus or Arctînus), *ἐν δ' αὐτῇ πλωτοὶ χρυσώπιδες ἰχθύες ἐλλοί*: with the comment, *ἔχαιρε δὲ Σοφοκλῆς τῷ Ἐπικῷ κύκλῳ*. The form ἔλλοψ occurs in Hes. *Scut.* 212 (*ἔλλοπας ἰχθῦς*), and as a subst. ('fish') in the Alexandrian poets (Lycophron 598, 1375: Nicander *Alex.* 481). A third form, *ἔλλοπος*, is the epithet of *ἰχθύς* in Empedocles, v. 12. A desperate etymology is suggested in Athen. 307 C, from ἵλλεσθαι (as = εἴργεσθαι) and ὄψ, 'debarred from utterance.' Cp. Aesch. *Pers.* 578 *σκύλλονται πρὸς ἀναύδων, ἐή, | παίδων τᾶς ἀμιάντου.*

1299 ἐκ πατρὸς μέν, as if *ἐκ δὲ μητρὸς* were to follow, but the constr. changes; cp. *Tr.* 6 *ἥτις πατρὸς μὲν κ.τ.λ.* (where no *δέ* follows).

1300 ὅστις with causal force, 'one who . . .'—**τὰ πρῶτ'**, an adverbial cognate acc., like *πάντ' ἀριστεύσας* (*Ant.* 195).

1301 ἴσχει, historic pres., referring to a well-known fact (cp. *O. T.* 560 *ἔρρει*: *Ph.* 727 *θεοῖς πλάθει*).—**φύσει μὲν**: the antithesis is with *ἔκκριτον δέ*: as her *birth* was royal, so her *beauty* marked her out to be his prize.

1302 βασίλεια: for the initial anapaest, cp. 1172.—**Λαομέδοντος**, his daughter; cp. 172 *Διὸς Ἄρτεμις* (n.). For the anapaest in the proper name, cp. *Ant.* 11, *O. C.* 507.—Apollo and Poseidon having been defrauded by Laomedon of their recompense for building the walls of Troy, the sea-god sent a dragon into the Troad. Hesionè, the false king's daughter, was doomed to be sacrificed to the monster, when Heracles slew it, and saved her. He, too, was cheated by Laomedon of his promised reward (the horses given to Tros by Zeus); he sacked Troy, and gave Hesionè to Telamon. (*Il.* 5. 638 ff.: Pind. *I.* 5. 27 ff.)

ἔκκριτον, chosen out of the spoil, and reserved as a special meed of honour: cp. Aesch. *Ag.* 954 (of Cassandra) *αὕτη δέ, πολλῶν χρημάτων ἐξαίρετον | ἄνθος, στρατοῦ δώρημ', ἐμοὶ ξυνέσπετο.* So in Latin *exsors*, Verg. *Aen.* 8. 552 *Ducunt exsortem Aeneae* (equum).

1304 f. ἄριστος combines the ideas of *τὸ γενναῖον* and *τὸ εὐγενές*: cp. 636 *ἐκ*

Being such, makest thou his origin a reproach to such as I am? The father from whom I sprang is Telamon, who, as prize for valour peerless in the host, won my mother for his bride, by birth a princess, daughter of Laomedon; and as the flower of the spoil was she given to Telamon by Alcmena's son.

Thus nobly born from two noble parents, could I disgrace my kinsman, whom, now that such sore ills have laid him low, thou wouldst thrust forth without burial,—yea, and art not ashamed to say it? Now be thou sure of this,—wheresoever ye cast this man, with him ye will cast forth our three corpses also. It beseems me to die in his cause, before all men's eyes, rather than for thy wife,—or thy brother's, should I say?

ἀριστέων. **1305** *βλαστὼν*] *βλαστῶν* L. **1307** *λέγων*] Burges conj. *γελῶν* (Eldike, *'γγελῶν*): Erfurdt, *ψέγων* (as Blaydes and Hartung read): Schneidewin, *βλέπων*: Seyffert, *πατῶν*: Bergk, *λεών* (*i.e.*, the Greek army). **1309** *συγκειμένους*] *γρ. συνεμπόρους* S in L. **1310** *ὑπερπονουμένῳ*] *γρ. ὑπερπονουμένους* id. **1311** *προδήλως*] Nauck would make this word change places with *καλόν μοι* in 1310.—For *τῆς σῆς* (which Nauck suspects), G. Wolff conj. *βήσσαις* ('in the glens,' referring to 720).—*ὑπὲρ*] *ὕπερ* L, etc., and Ald. **1312** *ἢ τοῦ σοῦ θ' ὁμαίμονος* MSS. For *τοῦ σοῦ θ'*,

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πατρῴας ἥκων γενεᾶς ἄριστος. The conjecture **ἀριστεὺς** is needless, and is also less suitable, since it would imply a recognised rank which Teucer did not actually hold.—**ἀριστέοιν** is probably right; but *ἀριστέων* (see cr. n.) would be tenable (cp. 237 *δύο .. κριούς*, *El.* 701 *δύο | Λίβυες*).

τοὺς πρὸς αἵματος: cp. *El.* 1125 *ἢ φίλων τις ἢ πρὸς αἵματος* (n.). Agamemnon had told Teucer to bring some free man to plead the cause of Ajax (1260 f.). Teucer asks, 'Why should it dishonour Ajax to have his cause pleaded by the son of Telamon and Hesionè?' For the allusive plur., cp. 734, 1092.

1306 f. τοιοῖσδ' ἐν πόνοισι κειμένους, 'laid low (dead), amidst such troubles,'—*i.e.*, self-slain, under circumstances of such horror. For *κειμένους* cp. *Ant.* 1174 *καὶ τίς φονεύει; τίς δ' ὁ κείμενος;*—**ὠθεῖς**: cp. 1064 *ἀμφὶ χλωρὰν ψάμαθον ἐκβεβλημένος.*—**οὐδ' ἐπαισχύνει λέγων**, *sc.* *ὅτι ὠθεῖς.* Agamemnon had not expressly repeated the prohibition of burial, but the whole drift of his speech was to confirm the doom pronounced by Menelaüs. It seems strange, then, that *λέγων* should have been so much suspected (cr. n.).—Cp. *Ph.* 929 *οὐδ' ἐπαισχύνει μ' ὁρῶν.*

1308 f. βαλεῖτέ που. Though *ποι* would better bring out the notion of 'casting *forth*,' *που* is also correct; cp. *Ph.* 481 *ἐμβαλοῦ μ' ὅπῃ θέλεις* (not *ὅποι*, though *εἰς ἀντλίαν* etc. follows).—**χήμᾶς τρεῖς**, Tecmessa, Eurysaces, and himself; all three are ready to perish in defence of the corpse. The child is still kneeling as a suppliant beside the body, and clinging to it (1180); his mother is near him. A scholiast in L understands the 'three' to be Agamemnon, Menelaüs, and Teucer—a theory which the word *ἠμᾶς* itself refutes. One of the later scholia, however, gives the right explanation.—**συγκειμένους**, *i.e.* prostrate in death at his side (cp. 1306).

1310 ff. καλόν μοι, as in *Ant.* 72 *θάψω· καλόν μοι τοῦτο ποιούσῃ θανεῖν.*—**ὑπερπονουμένῳ**: the only instance of this compound in the middle (as *προπονουμένας* in *O. T.* 685 is also unique). The active *ὑπερπονεῖν* occurs in *O. C.* 345.—**προδήλως**: cp. 229 *περίφαντος .. θανεῖται.* It is better to die in making a public protest against the wrong to Ajax, than to fall in battle for Helen's sake.

τῆς σῆς...ἢ τοῦ σοῦ γ' ὁμαίμονος λέγω; 'thy wife—or should I rather (*γε*) say, thy brother's?' Teucer speaks, with bitter scorn, as if he did not know or care to which of the brothers Helen belonged: at any rate, it is *their* war, and she is the pretext of it. Eustathius (p. 754. 21) thinks that this touch was suggested to Sophocles by the scornful phrases in which Achilles refers to the

πρὸς ταῦθ' ὅρα μὴ τοὐμόν, ἀλλὰ καὶ τὸ σόν·
ὡς εἴ με πημανεῖς τι, βουλήσει ποτὲ
καὶ δειλὸς εἶναι μᾶλλον ἢ 'ν ἐμοὶ θρασύς.
ΧΟ. ἄναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς,
εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει.
ΟΔ. τί δ' ἔστιν, ἄνδρες; τηλόθεν γὰρ ᾐσθόμην
βοὴν Ἀτρειδῶν τῷδ' ἐπ' ἀλκίμῳ νεκρῷ.
ΑΓΑ. οὐ γὰρ κλύοντές ἐσμεν αἰσχίστους λόγους,
ἄναξ Ὀδυσσεῦ, τοῦδ' ὑπ' ἀνδρὸς ἀρτίως;
ΟΔ. ποίους; ἐγὼ γὰρ ἀνδρὶ συγγνώμην ἔχω
κλύοντι φλαῦρα συμβαλεῖν ἔπη κακά.
ΑΓΑ. ἤκουσεν αἰσχρά· δρῶν γὰρ ἦν τοιαῦτά με.
ΟΔ. τί γάρ σ' ἔδρασεν, ὥστε καὶ βλάβην ἔχειν;
ΑΓΑ. οὐ φήσ' ἐάσειν τόνδε τὸν νεκρὸν ταφῆς
ἄμοιρον, ἀλλὰ πρὸς βίαν θάψειν ἐμοῦ.
ΟΔ. ἔξεστιν οὖν εἰπόντι τἀληθῆ φίλῳ
σοὶ μηδὲν ἧσσον ἢ πάρος *ξυνηρετεῖν;

Bothe conj. *τοῦ σοῦ γ'* (and so Seyffert, with the further change of λέγω to λέχους): Bergk, *σοῦ τοῦ θ'*: Dobree and Martin, *σοῦ τοῦδ'*: Hermann writes, *ἢ σοῦ σοῦ θ'* (and so Hartung, with *μέτα* for λέγω). Wecklein (*Ars* p. 77) would omit λέγω, and write *ἢ τοῦ σοῦ ποτ' ἦν ὁμαίμονος*: but in his ed. he gives, with Dindorf, *ἢ τοῦ σοῦ*

Atreidae, when he speaks of himself as *ἀνδράσι μαρνάμενος ὀάρων ἕνεκα σφετεράων*, 'for their lady-loves' sakes,'—and asks, *ἦ μοῦνοι φιλέουσ' ἀλόχους μερόπων ἀνθρώπων | Ἀτρεΐδαι*; Teucer speaks, at any rate, in the same vein. The words of Eustathius prove that he read *τῆς σῆς*, and that he understood the text in the manner explained above: *ὁ Σοφοκλῆς... ποιεῖ τὸν Τεῦκρον λέγοντα τῷ Ἀγαμέμνονι ὅτι ὁ Αἴας διὰ τὴν αὐτοῦ γυναῖκα ἐν Τροίᾳ ἐμάχετο, ταὐτόν τι λογισάμενος τὸ διὰ τὴν αὐτοῦ καὶ διὰ τὴν τοῦ Μενελάου τοῦ ἀδελφοῦ.*

For **ἦ..λέγω** (subjunct.), cp. Aesch. *Cho.* 1073 *νῦν δ' αὖ τρίτος ἦλθέ ποθεν σωτήρ, | ἢ μόρον εἴπω*;

1313 τοὐμόν, 'my interest': cp. *El.* 251 *τὸ σὸν σπεύδουσ' ἅμα | καὶ τοὐμόν.*

1315 ἐν ἐμοί: cp. 1092 *ἐν θανοῦσιν ὑβριστής.*

1316 f. καιρὸν, adv.: 34 f.—The sense of **ξυνάψων** here is shown by that of **συλλύσων**: *i.e.*, the one means 'to help in tying a knot'; the other, 'to help in loosing it.' 'If thou hast come, not *to make the tangle worse*—not to embroil the feud—but to aid in solving it.' *συνάπτειν* is also said of bringing opponents *into conflict*; Eur. *Suppl.* 479 *ἐλπὶς βροτοῖς κάκιστον, ἢ πολλὰς πόλεις | ξυνῆψε*: but here the metaphor is from a knot. Our word 'embroil' exactly fits *συνάπτειν* here, since its primary sense is 'to entangle' or 'perplex' (*embrouiller, imbrogliare*). (The phrase in *Ant.* 40 *λύουσ' ..ἢ φάπτουσα* cannot properly be compared: see n. there.)

1318 f. The conciliatory temper of Odysseus is marked at once by the courteous form of address, *ἄνδρες*,—by the honourable patronymic *Ἀτρειδῶν*,—and by the designation of Ajax as *ἄλκιμος*.

βοὴν Ἀτρειδῶν: he had first heard the voice of Menelaüs (who made his exit at v. 1160), and then, after an interval, that of Agamemnon.

1320 f. οὐ γὰρ often introduces an indignant retort: *Ant.* 20 ΙΣ. *τί δ' ἔστι*; ... | ΑΝ. *οὐ γὰρ τάφου νῷν, κ.τ.λ.* Cp. Ar. *Ach.* 576, *Pl.* 856, *Vesp.* 836.—**κλύοντές ἐσμεν = κλύομεν**: cp. 1062 *ἐστὶ.. σθένων*: 1324 *δρῶν..ἦν*: 1330 *εἴην..φρονῶν*.—**ἀρτίως** is joined with the present

Be prudent, therefore, not for my sake, but for thine own also; for, if thou harm me, thou wilt wish anon that thou hadst been a very coward, ere thy rashness had been wreaked on me.

Enter ODYSSEUS.

CH. King Odysseus, know that thou hast come in season, if thou art here, not to embroil, but to mediate.

OD. What ails you, friends? Far off I heard loud speech of the Atreidae over this brave man's corpse.

AG. Nay, King Odysseus, have we not been hearing but now most shameful taunts from yonder man?

OD. How was that? I can pardon a man who is reviled if he engage in wordy war.

AG. I *had* reviled him; for his deeds toward me were vile.

OD. And what did he unto thee, that thou hast a wrong?

AG. He says that he will not leave yon corpse ungraced by sepulture, but will bury it in my despite.

OD. Now may a friend speak out the truth, and still, as ever, ply his oar in time with thine?

ξυναίμονος λέγω; Gomperz suggests ἢ τοιᾶσδ' ὑπὲρ | γυναικὸς οἵαν τὴν ὁμαίμονος λέγω. **1315** ἢ 'ν] made in L from ἠν. **1320** κλύοντές ἐσμεν] κλύοντες ἐσμὲν L (the same accent in Ald.). **1323** φλαῦρα] φαῦλα Γ. **1325** τί γάρ σ'] In L the σ' has been added by S, who altered γὰρ to γάρ.—βλάβην] Nauck conj. μομφήν. **1328** After τἀληθῆ a letter has been erased; perhaps ι, as Dindorf thinks, comparing L's ἐναγῆι in *O.T.* 656, σαφῆι in *Ant.* 405. **1329** ξυνηρετεῖν Lobeck: ξυνηρεμεῖν Γ, L^2 (=Lb), Lc, T: ξυνηρετμεῖν L, not altered, I think, by S from ξυνηρεμεῖν, as

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tense as in *El.* 347 λέγεις .. ἀρτίως ('you have just been saying').

1323 φλαῦρα. In phrases denoting censure or disparagement, writers of the classical age regularly use the form φλαῦρος, not φαῦλος: *e.g.*, Her. 7. 10 § 7 φλαύρως ἀκούειν: Ar. *Nub.* 834 καὶ μηδὲν εἴπῃς φλαῦρον ἀνδρας δεξιούς, *Lys.* 1044 φλαῦρον εἰπεῖν οὐδεέν: Antiphon or. 5 § 30 οὗτος μὲν οὐδὲν εἶπε περὶ ἐμοῦ φλαῦρον: Xen. *Cyr.* 8. 2. 12 μνησθῆναι .. περὶ Κύρου φλαῦρόν τι: Isocr. or. 5 § 76 οὐδὲν ἂν λέγοι περὶ αὐτοῦ φλαῦρον: Dem. or. 20 § 13 οὐκ οἶδα οὐδὲ λέγω φλαῦρον οὐδέν, *ib.* § 102 οὐδὲν γὰρ φλαῦρον ἐρῶ σε: or. 21 § 208 περὶ ὧν οὐδὲν ἂν εἴποιμι πρὸς ὑμᾶς φλαῦρον ἐγώ: or. 22 § 12 ἵνα μηδὲν εἴπω φλαῦρον.—**συμβαλεῖν ἔπη κακά**, to pit taunts against taunts, like συμβάλλειν μάχην, ἔριν (Eur. *Med.* 522), etc. Cp. Eur. *I.A.* 830 αἰσχρὸν δέ μοι γυναιξὶ συμβάλλειν λόγους.—**κακά**, instead of repeating φλαῦρα: cp. 22 n.: *O.C.* 1501 σαφὴς μὲν ἀστῶν, ἐμφανὴς δὲ τοῦ ξένου.

1324 ἤκουσεν αἰσχρά: so *Ph.* 607 ὁ πάντ' ἀκούων αἰσχρὰ καὶ λωβήτ' ἔπη.—**δρῶν γὰρ ἦν τοιαῦτά με**: *i.e.*, αἰσχρὰ ἔλεγέ με, since ἤκουσεν αἰσχρά implies ἐγὼ αἰσχρὰ ἔλεγον αὐτόν.

1325 ὥστε καὶ βλάβην ἔχειν (σε), so that you have actually been injured: cp. Aesch. *Eum.* 799 ὡς ταῦτ' Ὀρέστην δρῶντα μὴ βλάβας ἔχειν.—Not: 'What has he done so bad that it is fraught with harm?' (like Eur. *Ion* 1350 ἔχει δέ μοι τί κέρδος ἢ τίνα βλάβην;)

1326 f. οὐ φήσ' ἐάσειν .. ἀλλὰ .. θάψειν: cp. Her. 7. 104 οὐκ ἐῶν φεύγειν .. ἀλλὰ μένοντας .. ἐπικρατέειν. So in *O.T.* 241 ὡθεῖν depends on αὐδῶ supplied from ἀπαυδῶ (*veto*) in 236.—**ταφῆς ἄμοιρον**, without its due μοῖρα of funeral rites. In *Ant.* 1071 ἄμοιρος (without ταφῆς) has this sense, the context sufficing to define it,—ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.

1329 ξυνηρετεῖν is Lobeck's certain correction of the MS. reading, **ξυνηρετμεῖν**. The latter would be formed from an adj.

ΑΓΑ. εἶπ'· ἦ γὰρ εἶην οὐκ ἂν εὖ φρονῶν, ἐπεὶ
φίλον σ' ἐγὼ μέγιστον Ἀργείων νέμω.
ΟΔ. ἄκουέ νυν. τὸν ἄνδρα τόνδε πρὸς θεῶν
μὴ τλῇς ἄθαπτον ὧδ' ἀναλγήτως βαλεῖν·
μηδ' ἡ βία σε μηδαμῶς νικησάτω
τοσόνδε μισεῖν ὥστε τὴν δίκην πατεῖν.
κἀμοὶ γὰρ ἦν ποθ' οὗτος ἔχθιστος στρατοῦ,
ἐξ οὗ 'κράτησα τῶν Ἀχιλλείων ὅπλων·
ἀλλ' αὐτὸν ἔμπας ὄντ' ἐγὼ τοιόνδ' ἐμοὶ
οὐκ *ἀντατιμάσαιμ' ἄν, ὥστε μὴ λέγειν
ἓν' ἄνδρ' ἰδεῖν ἄριστον Ἀργείων, ὅσοι
Τροίαν ἀφικόμεσθα, πλὴν Ἀχιλλέως.
ὥστ' οὐκ ἂν ἐνδίκως γ' ἀτιμάζοιτό σοι·
οὐ γάρ τι τοῦτον, ἀλλὰ τοὺς θεῶν νόμους
φθείροις ἄν· ἄνδρα δ' οὐ δίκαιον, εἰ θάνοι,
βλάπτειν τὸν ἐσθλόν, οὐδ' ἐὰν μισῶν κυρῇς.

Dindorf reports; the τ seems clearly due to the 1st hand: see Autotype facsimile, p. 16*a*, line 1. Above *ξυνηρετμεῖν* is the gloss *συμφωνεῖν*. *ξυνηρετμεῖν* is also the reading of A and the other MSS., and Ald. **1330** *εἶπ'· ἦ γὰρ*] made in L from *ἐπεί γ' ἄν*, and barely legible; a later hand has written *εἶπ' ἦ γ'ἀρ* in the margin. *ἦ που γ' ἄν* (with *γρ. εἶπ' ἦ γ' ἄν*) Γ: *εἶπ' ἦ γὰρ ἂν εἶην* Δ. **1332** *νυν*] *γοῦν* Lips. b. **1335** *τοσόνδε*] *τὸ σόν δε* L (*σόν* corrected from *σὸν*). It has been reported that L's original reading was *τὸ σὸν δὲ*: but (as can be seen in the Autotype facsimile, p. 16*a*, line 7)

ξυνήρετμος, which does not occur, but which would be like *εὐήρετμος*, etc. (*ἐρετμόν*, oar). **ξυνηρετεῖν** is formed from *ξυνηρέτης* (*ἐρέτης*, oarsman), a word recorded by Photius, who explains it by *σύμφωνος*, and compares *ἀντηρέτης* (Aesch. *Theb.* 283 *ἀντηρέτας ἐχθροῖσι*). In Eur. fr. 776. 3 (from Stobaeus *Flor.* 93. 2), *ἆρ' ὄλβος αὐτοῖς ὅτι τυφλὸς συνηρεφεῖ*, Meineke restored *συνηρετεῖ*. In Eur. fr. 282. 7 the best texts of Athenaeus (413 D) have *οὐδ' αὖ πένεσθαι καὶ ξυνηρετεῖν τύχαις*, though Schweighäuser, following Valckenär, gave *ξυνηρετμεῖν*: the true reading there, however, is found in Galen's quotation of the verse (vol. I. p. 23), viz., *καξυπηρετεῖν*. [Hesychius gives *ξυνηρετίσεις· συνήσεις. συζυγήσεις.* Lobeck proposed to read *ξυνηρετήσεις*: but the interpretation by *συζυγήσεις* seems rather to favour a conjecture (Ruhnken's?) mentioned in Alberti's ed. of Hesychius, vol. II. p. 707, *ξυναρτίσεις*.]

For the metaphor, cp. *Ant.* 541 *ξύμπλουν* (n.). In Aesch. *Ag.* 842 the king says of Odysseus, *ζευχθεὶς ἕτοιμος ἦν ἐμοὶ σειραφόρος*.

1330 **ἦ γὰρ εἶην οὐκ ἂν εὖ φρονῶν**, *sc. εἰ μὴ ἔξειη σοι εἰπεῖν*. For the elliptical use of *οὐ γάρ*, cp. *O. T.* 82, 318 (and Append. to *O. T.*, p. 221): Thuc. I. 11. § 4 *δῆλον δέ* (*sc. ὅτι μάχῃ ἐκράτησαν*)· *τὸ γὰρ ἔρυμα . . οὐκ ἂν ἐτειχίσαντο*.—For the place of **οὐκ** after *εἶην*, cp. 1140.

1331 **φίλον . . μέγιστον**, as in *Ph.* 585 *οὗτος δέ μοι | φίλος μέγιστος*: *El.* 46 *μέγιστος . . δορυξένων*.

1333 **τλῇς**: cp. 411 *ἔτλη*, and 1384. —**βαλεῖν** = *προβαλεῖν*, as in 1308.

1334 f. **ἡ βία**. The definite article indicates that *βία* is a half-personified agency, as **νικησάτω** also implies: 'violence' is here the impulse which may tempt a strong man to abuse his strength. A parallel to this use of *ἡ βία* occurs in a fragment of the tragic poet Moschion (fr. 6. v. 15 in Nauck *Trag. Frag.* p. 814),

AG. Speak: else were I less than sane; for I count thee my greatest friend of all the Greeks.

OD. Listen, then. For the love of the gods, take not the heart to cast forth this man unburied so ruthlessly; and in no wise let violence prevail with thee to hate so utterly that thou shouldest trample justice under foot.

To me also this man was once the worst foe in the army,—from the day that I became master of the arms of Achilles; yet, for all that he was such toward me, never would I requite him with indignity, or refuse to avow that, in all our Greek host which came to Troy, I have seen none who was his peer, save Achilles. It were not just, then, that he should suffer dishonour at thy hand; 'tis not he, 'tis the law of Heaven that thou wouldst hurt. When a brave man is dead, 'tis not right to do him scathe —no, not even if thou hate him.

there has been no erasure of an accent on *δε*. **1337** *'κράτησα*] *κράτησα* MSS. and Ald.—Nauck thinks this v. spurious. **1338** In L the *σ* of *ἔμπασ* has been added by S.—**ἔμπης** r. **1339** *οὐκ ἀντατιμάσαιμ'* Bothe: *οὐκ οὖν ἀτιμάσαιμ'* L (*οὖν* made from *ἄν* by an early hand). A few MSS., including Γ and Pal., have *οὔκ ἂν ἀτιμάσαιμ'*, which Triclinius corrected by reading *οὐκ ἄν γ'*. But the prevalent reading was *οὔκουν* (as A and Ald.), or *οὐκ οὖν*. Döderlein proposed *οὐ κἂν ἀτιμάσαιμ'*: Elmsley, *οὔ τἂν*, as Seyffert and Blaydes read: Rauchenstein, *οὐχ ὧδ'*. **1344** *εἰ θάνοι*] Wunder writes *εἰ θάνῃ*.

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where he is describing the primitive life of mankind;—*ἦν δ' ὁ μὲν νόμος | ταπεινός, ἡ βία δὲ σύνθρονος Δίκ*.—**πατεῖν**: cp. *Ant.* 745 *τιμάς γε τὰς θεῶν πατῶν*.

1336 f. ἔχθιστος, 'my worst foe,'—the active and passive senses being blended.—**'κράτησα**: cp. 308 *'θώϋξεν*.

1338 f. ἔμπας = *ὅμως*, as in 122, where *καίπερ* is added to the participle.

ἀντατιμάσαιμ'. The choice lies between this correction by Bothe of L's *οὐκ ἂν ἀτιμάσαιμ'*, and Elmsley's **οὔ τἂν ἀτιμάσαιμ'**. The best reason for preferring *ἀντατιμάσαιμ'* is a palaeographical one, viz., that a change of ΟΥΤΑΝ into ΟΥΚΑΝ (Τ into Κ) is rather less probable than a loss of Τ in ΟΥΚΑΝ(Τ)ΑΤΙΜΑΣΑΙΜ, seeing that *ἀτιμάζω* was a familiar word, while *ἀντατιμάζω* was unfamiliar. There is no force in the objection that *ἀντ-* in the compound is unfitting (since Ajax had not 'dishonoured' Odysseus); the reciprocity marked by *ἀντ-* is simply that of overt hostility. As to the **οὔκουν** (or **οὐκ οὖν**) of the later MSS., it was evidently a makeshift, only less feeble than the Triclinian *οὐκ ἄν γ'*.—*ἀντατιμάζω* occurs nowhere else, but is formed like *ἀνταδικεῖν*.

1340 ἔν' ἄνδρ'..ἄριστον: cp. *Ph.* 1344 *Ἑλλήνων ἕνα | κριθέντ' ἄριστον*. See also *O. T.* 1380 (n.), *O. C.* 563 (n.).

1341 πλὴν Ἀχιλλέως. The rank of *heros ab Achille secundus* (Hor. *Sat.* 2. 3. 193) is ascribed to Ajax in the *Iliad* (2. 768 f., 17. 279 f.), and by later poets; Alcaeus fr. 48 *Αἴαν, τὸν ἄριστον πέδ' Ἀχίλλεα*: Pind. *N.* 7. 27 *κράτιστον Ἀχιλλέος ἄτερ*.

1343 τοὺς θεῶν νόμους. The injury done will not be to the senseless clay, but rather to the *νέρτεροι θεοί*, to whom the dead belong (*Ant.* 1070), and to their unwritten laws, 'which live for ever' (*ib.* 456). Cp. 1129 f.

1344 f. τὸν ἐσθλὸν ἄνδρα is object to *βλάπτειν*. Some take *τὸν ἐσθλὸν* as subject, and *ἄνδρα* alone as object. But (*a*) the *merit* of the dead man comes into account here; cp. 1355: and (*b*) *οὐ δίκαιον* puts the precept on the broadest ground; it is not merely a point of honour for the *ἐσθλός*.—**εἰ θάνοι**: for the opt. in general statement, cp. 521 *εἰ..πάθοι* (n.).

ΑΓΑ. σὺ ταῦτ', Ὀδυσσεῦ, τοῦδ' ὑπερμαχεῖς ἐμοί;
ΟΔ. ἔγωγ'· ἐμίσουν δ', ἡνίκ' ἦν μισεῖν καλόν.
ΑΓΑ. οὐ γὰρ θανόντι καὶ προσεμβῆναί σε χρή;
ΟΔ. μὴ χαῖρ', Ἀτρείδη, κέρδεσιν τοῖς μὴ καλοῖς.
ΑΓΑ. τόν τοι τύραννον εὐσεβεῖν οὐ ῥᾴδιον.
ΟΔ. ἀλλ' εὖ λέγουσι τοῖς φίλοις τιμὰς νέμειν.
ΑΓΑ. κλύειν τὸν ἐσθλὸν ἄνδρα χρὴ τῶν ἐν τέλει.
ΟΔ. παῦσαι· κρατεῖς τοι τῶν φίλων νικώμενος.
ΑΓΑ. μέμνησ' ὁποίῳ φωτὶ τὴν χάριν δίδως.
ΟΔ. ὅδ' ἐχθρὸς ἀνήρ, ἀλλὰ γενναῖός ποτ' ἦν.
ΑΓΑ. τί ποτε ποήσεις; ἐχθρὸν ὧδ' αἰδεῖ νέκυν;
ΟΔ. νικᾷ γὰρ ἀρετή με τῆς ἔχθρας πολύ.

1346—1369 Nauck thinks with Leeuwen that the order of the verses in this stichomuthia was originally as follows: 1346, 1347, 1358—67, 1348—57, 1368, 1369. **1347** ἔγωγ'· ἐμίσουν δ'..καλόν] ἔγωγ' ἐμίσουν ἡνίκ' ἦν μισεῖν δέον Lips. b. **1348** σε χρή] Leeuwen conj. με χρή, which Nauck and Mekler receive. **1352** Eustath. p. 800. 9 quotes thus, τὸν ἐσθλὸν ἄνδρα χρὴ κλύειν τῶν ἐν τέλει. So, too, schol. on *Il.*

1346 ταῦτ', adverbial cognate acc. with **ὑπερμαχεῖς**: so *O. T.* 264 ἀνθ' ὧν ἐγὼ τάδ', ὡσπερεὶ τοὐμοῦ πατρός, | ὑπερμαχοῦμαι (where τάδ' is the reading of the MSS., and τοῦδ' only a conjecture).

1347 ἔγωγ'· cp. 104.—**ἡνίκ' ἦν μισεῖν καλόν**: *i.e.*, while he was a living and a sane foe. Even before his death, the demented Ajax had won the pity of Odysseus (121).

1348 οὐ γάρ: cp. 1320.—**προσεμβῆναι**: προσ- refers to ἐμίσουν: 'in addition to'—in continuation of—that former enmity. Cp. *El.* 456 ἐχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδί. Aesch. *Ag.* 884 ὥστε σύγγονον | βροτοῖσι τὸν πεσόντα λακτίσαι πλέον. Sopater (in Walz *Rhet. Graec.* IV. 550) remarks that it is characteristic of Athenians, τοῖς πρότερον ἡδικηκόσι κειμένοις ὕστερον μὴ ἐπεμβαίνειν: as Aristophanes says of himself (alluding to Cleon), κοὐκ' ἐτόλμησ' αὖθις ἐπεμπηδῆσ' αὐτῷ κειμένῳ. So Plut. *Flam.* 21 (speaking of Scipio's conduct towards Hannibal after Zama) οὐδὲν ἐπετόλμησεν, οὐδ' ἐπενέβη τῇ τύχῃ τοῦ ἀνδρός.

1349 Ἀτρείδη is propitiatory (cp. 1319).—**κέρδεσιν τοῖς μὴ καλοῖς**. The κέρδη meant are unworthy personal triumphs,—assertions of power which violate some higher law. It is in the same sense that Teiresias replies to Creon's taunt against the μαντικὸν γένος,—τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ (*Ant.* 1056). Cp. Moschion fr. 7. 1 τί κέρδος οὐκέτ' ὄντας ὑβρίζειν νεκρούς;

1350 τόν τοι τύραννον εὐσεβεῖν οὐ ῥᾴδιον. This is the first symptom that Agamemnon's resolve has been shaken: he feels dimly that there is a conflict of duties. As a king, he must uphold the common weal, and punish treason (such as Ajax seemed guilty of). It is εὐσεβές to do that. But what if, in doing so, he violates εὐσέβεια on another side,—that represented by the θεῶν νόμοι of which Odysseus spoke (1343)? A somewhat similar utterance of Agamemnon, when perplexed by the demands upon him, occurs in fr. 481: οὐ γάρ τις ἂν δύναιτο πρῳράτης στρατοῦ | τοῖς πᾶσιν εἶξαι καὶ προσαρκέσαι χάριν.

1351 ἀλλ' εὖ λέγουσι. If it is not easy for a king to see his course of duty clearly, he can at least pay regard to his friends, when they offer good advice; as Haemon says to Creon, καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν (*Ant.* 723).—**τιμὰς νέμειν**: for the plur., cp. *El.* 355 τῷ τεθνηκότι | τιμὰς προσάπτειν (where the sense is simply 'to honour,' not, 'to render rites').

1352 κλύειν τὸν ἐσθλὸν ἄνδρα: *i.e.* 'An ἐσθλὸς ἀνήρ, such as thou art, ought to defer to his king, instead of seeking to overrule him.' The words seem also to

AG. *Thou*, Odysseus, thus his champion against me?
OD. I am; yet hated him, when I could honourably hate.
AG. And shouldst thou not also set thy heel on him in death?
OD. Delight not, son of Atreus, in gains which sully honour.
AG. 'Tis not easy for a king to observe piety.
OD. But he can show respect to his friends, when they counsel well.
AG. A loyal man should hearken to the rulers.
OD. Enough:—the victory is thine, when thou yieldest to thy friends.
AG. Remember to what a man thou showest the grace.
OD. Yon man was erst my foe, yet noble.
AG. What canst thou mean? Such reverence for a dead foe?
OD. His worth weighs with me far more than his enmity.

10. 224 (*Anecd. Paris.* 3 p. 87. 5). **1353** παῦσαι] Markland conj. *πάσαις* (*sc.* *ψήφοις*). **1355** *ἀνὴρ*] *ἀνὴρ* MSS.—Brunck, *ἀνὴρ ὅδ' ἐχθρός*. **1357** *ἀρετή*] In L the 1st hand wrote *ἡ ἀρετή*: this has been corrected into *ἀ 'ρετή*. Other MSS. have *ἡ ἀρετή* (Γ, etc.), or *ἡ 'ρετή* (A, etc., and so Ald.).—*με*] G. Wolff conj. *γε*, or *τἀ*: Blaydes adopts the latter.—*πολύ*] *πλέον* Lips. b.—Nauck conj. *πάρος*: Mekler, *νικᾷ γὰρ ἀρετή με· τῆς δ' ἔχθρας ἅλις*.

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glance at the alleged disloyalty of Ajax. Cp. *Ant.* 666 *ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν*. *Ph.* 925 *τῶν γὰρ ἐν τέλει κλύειν | τό τ' ἔνδικόν με καὶ τὸ συμφέρον ποεῖ*.—For **τῶν ἐν τέλει**, see *Ant.* 67 n.

1353 **παῦσαι** is said in a gentle and kindly tone; 'Be content; you have the best of it,—it is your own true interest that prevails,—when you allow yourself to be overruled by a prudent friend.' Cp. 330, 484: Aesch. *Ag.* 941 ΚΛ. *τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.* | ΑΓ. *ἦ καὶ σὺ νίκην τήνδε δήριος τίεις;* | ΚΛ. *πιθοῦ· κρατεῖς μέντοι παρεὶς ἑκὼν ἐμοί* [vulg. *κράτος . . πάρες γ'*]. Isocr. or. 9 § 44 *πολλὰ μὲν τῶν χρωμένων ἠττώμενος* (often yielding to his familiar friends), *πάντα δὲ τῶν ἐχθρῶν περιγιγνόμενος*.—**τῶν φίλων**: for the gen., cp. Eur. *Med.* 315 *κρείσσονων νικώμενοι*: Ar. *Nub.* 1087 *ἣν τοῦτο νικηθῇς ἐμοῦ*.

1355 **ποτέ** refers to **ἐχθρὸς** as well as **γενναῖος**. The feud dated, indeed, only from the *ὅπλων κρίσις* (1337): but *ποτέ* means merely, 'in his lifetime.'

1356 **ἐχθρὸν ὧδ' αἰδεῖ νέκυν;** Agamemnon's case is now hopeless; he has allowed Odysseus to narrow the argument down to a personal question,—just as Teucer did with Menelaüs (1134 n.).

1357 **νικᾷ γάρ**: 'Yes, for with me his worth is far more potent—weighs far more—than his enmity.' **τῆς ἔχθρας** is a genitive of comparison, depending on the notion of superiority contained in **νικᾷ**: =*ἡ ἀρετὴ πολὺ κρείσσων ἐστί μοι τῆς ἔχθρας*. There is no parallel for such a genitive after *νικᾷ*: but it is quite intelligible, and seems not too bold for the poet's style. (Eustathius p. 842. 10 takes *τῆς ἔχθρας* as depending on *πολύ*:—*καινῶς τὸ πολὺ ἀντὶ τοῦ πλέον ληφθέν*.)

It is very improbable that the text is corrupt. The context in verses 1355 f. at once proves that the words *ἀρετή* and *ἔχθρας* are genuine; and the article before *ἀρετή* confirms *τῆς*. As *νικᾷ* also is presumably sound, the fault, if any, would have to be sought in *πολύ*, for which neither *πλέον* nor *πάρος* is a tolerable substitute; or else in *με*. Now in a reply to the question, *ἐχθρὸν ὧδ' αἰδεῖ νέκυν;* we should expect some reference by Odysseus to his own feeling; and v. 1358 (*τοιοίδε μέντοι φῶτες κ.τ.λ.*) further indicates that in the preceding verse he actually did refer to himself. Hence the only correction of *με* which would solve the difficulty of the genitive, viz. *τἀ*, is unsatisfactory.

ΑΓΑ. τοιοίδε μέντοι φῶτες ἔμπληκτοι βροτῶν.
ΟΔ. ἦ κάρτα πολλοὶ νῦν φίλοι καὐθις πικροί.
ΑΓΑ. τοιούσδ' ἐπαινεῖς δῆτα σὺ κτᾶσθαι φίλους;
ΟΔ. σκληρὰν ἐπαινεῖν οὐ φιλῶ ψυχὴν ἐγώ.
ΑΓΑ. ἡμᾶς σὺ δειλοὺς τῇδε θἠμέρᾳ φανεῖς.
ΟΔ. ἄνδρας μὲν οὖν Ἕλλησι πᾶσιν ἐνδίκους.
ΑΓΑ. ἄνωγας οὖν με τὸν νεκρὸν θάπτειν ἐᾶν;
ΟΔ. ἔγωγε· καὶ γὰρ αὐτὸς ἐνθάδ' ἵξομαι.
ΑΓΑ. ἦ πάνθ' ὅμοια πᾶς ἀνὴρ αὑτῷ πονεῖ.
ΟΔ. τῷ γάρ με μᾶλλον εἰκὸς ἢ 'μαυτῷ πονεῖν;
ΑΓΑ. σὸν ἆρα τοὔργον, οὐκ ἐμὸν κεκλήσεται.
ΟΔ. ὡς ἂν ποήσῃς, πανταχῇ χρηστός γ' ἔσει.

1358 ἔμπληκτοι] ἔκπληκτοι Ien., and so Ald.—βροτῶν L (with οῖσ written above by a late hand), Pal., T, etc., and Ald.: βροτοῖς A, with D, Harl., and several others.—Wecklein conj. τρόπων (as a gen. of relation, 'in their character'). **1360** δῆτα] made in L from δὴ, by a later hand.—σὺ κτᾶσθαι] συγκτᾶσθαι Aug. c.—For δῆτα σὺ κτᾶσθαι Nauck conj. δὴ σὺ καὶ κτήσῃ (κτήσει). **1362** δειλοὺς] L has ει in an erasure (from ι).—τῇδε θἠμέρᾳ] τῆιδέ θ' ἡμέρᾳ L (the ι subscript from a late hand). Cp. 756.—τῇδ' ἐν ἡμέρᾳ Erfurdt.—φανεῖσ made in L by a late hand from φανείσ.—G. Wolff writes φανεῖς; (interrogative.) **1366—1369** These four verses are suspected by Morstadt. **1366** ὁμοῖα L (corrected by a late hand from ὅμοια), with most MSS., and

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1358 τοιοίδε..φῶτες..βροτῶν: 'such men, however, are the unstable of mankind';—such, namely, as relent like Odysseus. **βροτῶν**, L's reading, is strongly confirmed by the exactly similar pleonasm in *O. C.* 280 f., *φυγὴν δέ του | μήπω γενέσθαι φωτὸς ἀνοσίου βροτῶν*. Cp. also *Od.* 17. 587 *οὐ γάρ πώ τινες ὧδε καταθνητῶν ἀνθρώπων | ἀνέρες κ.τ.λ.*: 23. 187 *ἀνδρῶν δ' οὔ κέν τις ζωὸς βροτός*. The *v. l.* **βροτοῖς** would be an ethic dat., 'in men's judgment' (cp. 1363). It has more point than its rival: but this seems a case in which a tenable reading, with the stronger evidence on its side, should be preferred to a more attractive variant.

ἔμπληκτοι (from *ἐμπλήσσω*, to 'rush' or 'dash' in), 'impulsive,' with the notion of 'inconstant': Eur. *Tro.* 1205 (*αἱ τύχαι*) *ἔμπληκτος ὡς ἄνθρωπος, ἄλλοτ' ἄλλοσε | πηδῶσι*. Plat. *Lys.* 214 C *μηδέποτε ὁμοίους μηδ' αὐτοὺς αὑτοῖς εἶναι, ἀλλ' ἐμπλήκτους τε καὶ ἀσταθμήτους*. Plut. *Eumenes* 3 *ἔμπληκτον ὄντα καὶ φορᾶς μεστὸν ἀβεβαίου καὶ ὀξείας*.

1359 καὐθις: *αὖθις* = 'afterwards,' as in *Tr.* 270, *Ant.* 1204.—**πικροί**, *infensi:* Aesch. *Cho.* 234 *τοὺς φιλτάτους γὰρ οἶδα νῷν ὄντας πικρούς*. Cp. *O. C.* 615 *τὰ τερπνὰ πικρὰ γίγνεται καὐθις φίλα*: and above, 679 ff.

Odysseus is here replying to the taunt that he is *ἔμπληκτος*, inconstant. 'It is common enough for friendship to turn into bitterness. When, therefore, I forget the later enmity of Ajax, and remember only his good service, I am merely condoning a very ordinary change.' There is also a gentle hint that Agamemnon, who had professed so much *φιλία* (1331), is becoming a little *πικρός*.

1360 τοιούσδ'. Agamemnon retorts: 'Do you recommend, then, friends who change as Ajax did?'—*ἐπαινῶ* with inf., as in *El.* 1322, *O. C.* 664 f.

1361 ἐπαινεῖν: Odysseus borrows the other's word only in order to parry his question.—**σκληρὰν . . ψυχὴν**: this phrase denotes the stubborn *fortitude* of Heracles in *Tr.* 1260 (n.).

1362 δειλοὺς . . φανεῖς, make us appear so to men. Cp. 1020 *φανείς* (n.).—**τῇδε θἠμέρᾳ**: 756 n. He is now ready to yield, and hesitates only from fear of public opinion.

1363 μὲν οὖν, *immo: O. T.* 705.—**Ἕλλησι**, ethic dat.: 1282 (n.).

1365 ἔγωγε: cp. 104, 1347.—**ἐνθάδ'**

AG. Nay, such as thou are the unstable among men.
OD. Full many are friends at one time, and foes anon.
AG. Dost thou approve, then, of our making such friends?
OD. 'Tis not my wont to approve a stubborn soul.
AG. Thou wilt make us appear cowards this day.
OD. Not so, but just men in the sight of all the Greeks.
AG. So thou wouldst have me allow the burying of the dead?
OD. Yea: for I too shall come to that need.
AG. Truly in all things alike each man works for himself!
OD. And for whom should I work rather than for myself?
AG. It must be called thy doing, then, not mine.
OD. Call it whose thou wilt, in any case thou wilt be kind.

Ald.: ὅμοια Ien., Mosq. b.—πονεῖ] φρονεῖ Γ: φιλεῖ Ien., Mosq. b. **1367** πονεῖν] L has φρο. written above, but with a line drawn through it. φρονεῖν Γ. **1368** ἄρα A, etc., and Ald.: ἄρα L.—Porson (on Eur. *Ph.* 1366) conj. σόν γ' ἄρα (some of the later MSS. having σὸν γὰρ ἄρα): Elmsley, σόν τἄρα (and so Hermann). **1369** ποήσῃς] ποιήσῃς L (made from ποιήσεισ).—πανταχῇ] πανταχῆι L, etc.: πανταχοῦ A, etc., and Ald.—χρηστός γ' ἔσει] In L the 1st hand wrote χρηστὸσ ἔσηι: an early hand (perhaps S) has inserted γ', but without altering the accent on ὸσ, which is, indeed, a mere dot. (Γ, Harl., and others also omit γ'.)—F. W. Schmidt conj. ὃς ἂν ποιήσῃ (not -ῃς), πανταχῇ χάρις γε σή: Wecklein (*Ars* p. 29), ὃς ἀν ποιήσῃ, πανταχῇ χρηστὸς σύ γ' εἶ.

ἴξομαι, *sc.* τὸ θάπτεσθαι. Cp. *O. T.* 1158 ἀλλ' εἰς τόδ' ἥξεις, *sc.* εἰς τὸ ὀλέσθαι. Eur. *H. F.* 1356 ἐς τοῦθ' ἱκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν. Here ἐνθάδε = ἐκεῖσε: cp. *Ph.* 304 οὐκ ἐνθάδ' οἱ πλοῖ (= δεῦρο).

1366 ἦ πάνθ' ὅμοια. Many editors place a colon after ὅμοια, explaining the phrase as a proverb: 'It is always so: every man works for himself.' One of the later scholia gives this view: ὄντως πάντα τὰ ἀνθρώπινα ὅμοια· πᾶς γὰρ ἄνθρωπος τὴν ἑαυτοῦ πραγματεύεται σωτηρίαν. (Cp. Terence *Phormio* 264 *ecce autem similia omnia: omnes congruont* etc.) This may be right; but the somewhat homely proverb seems rather too abrupt here for Sophocles. I still prefer the simpler view that ὅμοια is adverbial: 'in all things alike every man works for himself.' Even in the matter of giving burial to another man a selfish motive enters. For αὑτῷ as dat. of interest with πονεῖ, cp. Eur. *H.F.* 388 Μυκηναίῳ πονῶν τυράννῳ.—Some understand, 'every man does deeds like himself,'—works in his characteristic way,—meaning that Odysseus is, as usual, φίλαυτος. This seems too artificial.

1367 τῷ γάρ με μᾶλλον κ.τ.λ. Odysseus frankly accepts the imputation of selfishness, which helps his cause by making the favour seem done to *him*. Cp. *Ant.* 736 ἄλλῳ γὰρ ἢ 'μοὶ χρή με τῆσδ' ἄρχειν χθονός;

1368 σὸν appears better than σόν γ' here: the σὸν γὰρ ἄρα in a few of the inferior MSS. was probably a conjectural attempt to restore the metre, when ἄρα had become ἄρα.

1369 ὡς ἂν ποήσῃς, *i.e.*, whether you make the deed your own, or merely consent to others doing it. For ὡς ἄν, 'in whatever way,' cp. Plat. *Legg.* 881 D κολαζόντων αὐτὸν . . ὡς ἂν ἐθέλωσι: *Symp.* 181 A ἐν τῇ πράξει, ὡς ἂν πραχθῇ, τοιοῦτο ἀπέβη: *Crat.* 424 E ὡς ἄν, οἶμαι, δοκῇ ἑκάστη ἡ εἰκὼν δεῖσθαι ἑκάστου φαρμάκου. Apoll. Rhod. 2. 345 καὶ τὰ μὲν ὥς κε πέλῃ, τὼς ἔσσεται. Elsewhere in Sophocles ὡς ἄν = 'in order that': 655; *O. T.* 329; *O.C.* 72; *Ant.* 215; *Ph.* 129, 826; fr. 816; fr. 1019. 11.—πανταχῇ, 'in every case': cp. 1241; *Ant.* 634 πανταχῇ δρῶντες, 'however we act' (n.).—χρηστός γ', good and kind, *at least*,—even if only passive in the matter.

ΑΓΑ. ἀλλ' εὖ γε μέντοι τοῦτ' ἐπίστασ', ὡς ἐγὼ
σοὶ μὲν νέμοιμ' ἂν τῆσδε καὶ μείζω χάριν·
οὗτος δὲ κἀκεῖ κἀνθάδ' ὢν ἔμοιγ' ὁμῶς
ἔχθιστος ἔσται. σοὶ δὲ δρᾶν ἔξεσθ' ἃ *χρῄς.
ΧΟ. ὅστις σ', Ὀδυσσεῦ, μὴ λέγει γνώμῃ σοφὸν
φῦναι, τοιοῦτον ὄντα, μῶρός ἐστ' ἀνήρ.
ΟΔ. καὶ νῦν γε Τεύκρῳ τἀπὸ τοῦδ' ἀγγέλλομαι,
ὅσον τότ' ἐχθρὸς ἦ, τοσόνδ' εἶναι φίλος.
καὶ τὸν θανόντα τόνδε συνθάπτειν θέλω,
καὶ ξυμπονεῖν καὶ μηδὲν ἐλλείπειν *ὅσων
χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.
ΤΕΥ. ἄριστ' Ὀδυσσεῦ, πάντ' ἔχω σ' ἐπαινέσαι
λόγοισι· καί μ' ἔψευσας ἐλπίδος πολύ.
τούτῳ γὰρ ὢν ἔχθιστος Ἀργείων ἀνὴρ
μόνος παρέστης χερσίν, οὐδ' ἔτλης παρὼν
θανόντι τῷδε ζῶν ἐφυβρίσαι μέγα,
ὡς ὁ στρατηγὸς οὑπιβρόντητος μολὼν
αὐτός τε χὠ ξύναιμος ἠθελησάτην

1372 ἔμοιγ'] ἐμοὶ δ' Γ, Δ.—ὁμῶς A, with most MSS. and Ald. (in L ὁμῶσ has been made by a late hand from ὅμωσ): ὅμωσ r. **1373** χρῄς Dindorf: χρή MSS. **1374** ὅστις σ'] In L the first hand wrote ὅστισ (without σ'): an early hand has inserted a very small σ after ι, and added an apostrophe.—γνώμῃ] γνώιμη L, γνώμην Pal., Dresd. b. **1376** νῦν γε] νῦν δὲ Δ.—ἀγγέλλομαι] In L the

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1370 ἀλλ' εὖ γε μέντοι. Here ἀλλά = 'well,' μέντοι = 'however,' and γε emphasises εὖ. Cp. *Tr.* 1107 ἀλλ' εὖ γέ τοι τόδ' ἴστε. We find ἀλλὰ . . μέντοι in *Ph.* 524. The combination γε μέντοι is frequent (*O. T.* 442 n.).

1372 κἀκεῖ κἀνθάδ' ὤν, in the shades, as upon earth: for ἐκεῖ, cp. 855 (n.). *Ant.* 75 (πλείων χρόνος) ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. For the parataxis (= 'there, *as he was* here'), cp. Ar. *Ran.* 82 ὁ δ' εὔκολος μὲν ἐνθάδ' εὔκολος δ' ἐκεῖ.

1373 χρῄς. For χρῇ, χρῄς, see on *Ant.* 887 εἴτε χρῇ θανεῖν | εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγῃ (where ζῶσα excludes χρή). Here, as in *El.* 606 κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρῄς κακήν, χρή is not impossible, but is so much less suitable than χρῄς that the latter may be considered certain.

1376 f. τἀπὸ τοῦδ' = τὸ ἀπὸ τοῦδε: so Thuc. 2. 15 § 2 τὸ .. πρὸ τούτου ('formerly'): Plat. *Gorg.* 512 E τὸ ἐπὶ τούτῳ ('next').—**ἀγγέλλομαι** (midd.)...**εἶναι φίλος**, announce that I am ready to be a friend. This use of the simple verb does not occur elsewhere; but cp. Eur. *Heracl.* 531 κἀξαγγέλλομαι | θνήσκειν, 'offer to die.' In *O. T.* 148 ἐξαγγέλλεται (with acc.) = to offer a thing spontaneously. The ordinary word in this sense was ἐπαγγέλλομαι.—**τόσ'**, *olim:* 650 n.—**ἦ**, the older Attic form (for ἔα): *O. T.* 1123.

1379 f. **ξυμπονεῖν**, in preparing and conducting the obsequies.—**μηδὲν ἐλλείπειν ὅσων** = μηδὲν τούτων, ὅσα: for ἐλλείπω with acc., cp. Plat. *Politicus* 269 C λέγε μηδὲν ἐλλείπων: Xen. *Cyr.* 1. 2. 14 ἤν τις .. ἐλλίπῃ τι τῶν νομίμων. (μηδὲν could also be adv., 'in nothing,' as in 115 φείδου μηδὲν ὧνπερ ἐννοεῖς, since ἐλλείπειν with gen. could mean, 'to fall short in'; but that constr. is less fitting in this context.)—The reading of the MSS., **ὅσον**, is clearly an error; the plural number is needed here. Cp. *Ant.* 196 τὰ πάντ' ἐφαγνίσαι | ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς.

1381 f. **ἄριστ'**: the first word marks his gratitude. (Nauck, however, would

AG. Nay, be well assured that I would grant *thee* a larger boon than this; yon man, however, as on earth, so in the shades, shall have my hatred. But thou canst do what thou wilt.

[*Exit* AGAMEMNON.

CH. Whoso saith, Odysseus, that thou hast not inborn wisdom, being such as thou art, that man is foolish.

OD. Yea, and I tell Teucer now that henceforth I am ready to be his friend—as staunch as I was once a foe. And I would join in the burying of your dead, and partake your cares, and omit no service which mortals should render to the noblest among men.

TEU. Noble Odysseus, I have only praise to give thee for thy words; and greatly hast thou belied my fears. Thou wast his deadliest foe of all the Greeks, yet thou alone hast stood by him with active aid; thou hast found no heart, in this presence, to heap the insults of the living on the dead,—like yon crazed chief that came, he and his brother, and would have

second λ has been added below the line by a later hand. **1377** ἦ Elmsley: ἦν MSS.—φίλος] made in L from φίλον. φίλον r. **1379** ὅσων Porson (*Adv.* p. 198), and Elmsley: ὅσον MSS.: but L has ωι written above by an early hand, and Δ has ω. **1380** ἀνδράσιν] ἀνδράσι L and r. **1385** ζῶν] Porson conj. ζῶντ' (*i.e.*, 'thou didst not tolerate that the living should insult the dead').

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change it to ἄναξ.)—**λόγοισι**, causal dat., 'for thy words.' Cp. *Tr.* 1127 οὐ δῆτα (*sc.* σιγᾶν πρέπει) τοῖς γε πρόσθεν ἡμαρτημένοις, 'in view of her past crimes.' Thuc. 3. 98 § 5 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους (on account of what had occurred).—The objection to taking λόγοισι as = 'in my *words*' is that the implied reservation (ἔργοις δέ σε τιμᾶν οὐκ ἔχω) would be premature and ungraceful here. It would foreshadow the exclusion of Odysseus from an active part in the funeral rites (1394).

1383 ἔψευσας ἐλπίδος, cheated me of (agreeably disappointed me in) my foreboding: cp. *O. T.* 1432 ἐλπίδος μ' ἀπέσπασας (n.), where, as here, ἐλπίς is a dark presentiment. Xen. *H.* 7. 5. 24 οὐκ ἐψεύσθη τῆς ἐλπίδος.

1384 f. παρέστης χερσίν: schol. συνεμάχησας ἔργῳ, οὐ λόγῳ. He has given *active* help by coming to the spot, and withstanding the resolve of the Atreidae. The peculiarity consists in the figurative sense of χερσίν (='effectually'): but to a Greek the word would at once suggest ἔργοις, as opp. to λόγοις.—**ἔτλης**: 411, 1333.—**παρὼν**, in the presence of the dead: cp. 1156 n.—**θανόντι . . ἐφυβρίσαι**: the dat. as with ἐπεγγελᾶν: Eur. *Ph.* 180 ποῦ δ' ὃς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει.—**ζῶν**: for the antithesis with θανόντι, cp. *Tr.* 1163 ζῶντά μ' ἔκτεινεν θανών.

1386 f. ὡς . . ἠθελησάτην, instead of ὡς . . ἔτλησαν, ἐθέλοντες. Such compression is frequent, esp. after οὐχ ὥσπερ: *e.g.* Plat. *Gorg.* 522 A πεινῆν καὶ διψῆν ἀναγκάζων, οὐχ ὥσπερ ἐγὼ πολλὰ καὶ ἡδέα καὶ παντοδαπὰ εὐώχουν ὑμᾶς: *Symp.* 179 E ἐποίησαν τὸν θάνατον αὐτοῦ ὑπὸ γυναικῶν γενέσθαι, οὐχ ὥσπερ Ἀχιλλέα τὸν τῆς Θέτιδος υἱὸν ἐτίμησαν.

οὐπιβρόντητος, crazy with arrogance (cp. 1225 σκαιόν). Dem. or. 19 § 231 (ἡγοῦντο) ἐμβεβροντῆσθαι, they thought him crazed: id. or. 18 § 243 ἐμβρόντητε, εἶτα νῦν λέγεις; Ar. *Eccl.* 793 ὠμβρόντητε σύ. Xen. *An.* 3. 4. 12 (of a besieged city) Ζεὺς δὲ ἐμβροντήτους ποιεῖ τοὺς ἐνοικοῦντας, καὶ οὕτως ἑάλω. Aesch. *P.V.* 361 (of Typhon) φρένας γὰρ εἰς αὐτὰς τυπεὶς | ἐφεψαλώθη κἀξεβροντήθη σθένος. (The form ἐπιβρόντητος occurs only here.)—**μολὼν**, though a dual verb follows: cp. Eur. *Alc.* 734 ἔρρων (so schol., ἔρροις vulg.) νυν αὐτὸς χὴ συνοικήσασά σοι | . . γηράσκετε: Xen. *An.* 7. 1. 40 προσελθὼν δὲ Τιμασίων . . καὶ Νέων . . ἔλεγον.—**αὐτός τε χὠ ξύναιμος**: this redundant αὐτός τε

λωβητὸν αὐτὸν ἐκβαλεῖν ταφῆς ἄτερ.
τοιγάρ σφ' Ὀλύμπου τοῦδ' ὁ πρέσβευών πατὴρ
μνήμων τ' Ἐρινὺς καὶ τελεσφόρος Δίκη
κακοὺς κακῶς φθείρειαν, ὥσπερ ἤθελον
τὸν ἄνδρα λώβαις ἐκβαλεῖν ἀναξίως.
σὲ δ', ὦ γεραιοῦ σπέρμα Λαέρτου πατρός,
τάφου μὲν ὀκνῶ τοῦδ' ἐπιψαύειν ἐᾶν,
μὴ τῷ θανόντι τοῦτο δυσχερὲς ποιῶ·
τὰ δ' ἄλλα καὶ ξύμπρασσε, κεἴ τινα στρατοῦ
θέλεις κομίζειν, οὐδὲν ἄλγος ἕξομεν.
ἐγὼ δὲ τἄλλα πάντα πορσυνῶ· σὺ δὲ
ἀνὴρ καθ' ἡμᾶς ἐσθλὸς ὢν ἐπίστασο.
ΟΔ. ἀλλ' ἤθελον μέν· εἰ δὲ μή 'στί σοι φίλον
πράσσειν τάδ' ἡμᾶς, εἶμ', ἐπαινέσας τὸ σόν.

ΤΕΥ. ἄλις· ἤδη γὰρ πολὺς ἐκτέταται

1388 λωβητὸν αὐτὸν] In L λωβητὸν and the αὐ of αὐτὸν are written small, in an erasure. The erased letters were probably λωβη, the scribe having at first omitted αὐτόν. **1390** ἐρινὺσ made in L from ἐριν͂υσ. **1391** φθείρειαν] εἰ made from ή in L, where two or three letters have been erased after the word. **1393** Λαέρτου] Λαρτίου r (Λαερτίου Γ). **1395** πο ῶ L. The space would suggest that ι has been erased, but, if so, the erasure has left no trace. **1396—1398** Nauck brackets

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often occurs when the mention of the other person or persons is an afterthought: *O.C.* 462 αὐτός τε παῖδές θ' αἵδε (n.).

1389 Ὀλύμπου τοῦδ': cp. *O.C.* 1654 γῆν τε προσκυνοῦνθ' ἅμα | καὶ τὸν θεῶν Ὄλυμπον: *Ant.* 758 τόνδ' Ὄλυμπον ('by the heaven above us').—**πρεσβεύων**: cp. fr. 248 (Ἴναχε) μέγα πρεσβεύων | Ἄργους τε γύαις Ἥρας τε πάγοις.

1390 μνήμων: so Aesch. *P.V.* 516 μνήμονές τ' Ἐρινύες: *Eum.* 381 εὐμήχανοί τε καὶ τέλειοι κακῶν | τε μνήμονες Σεμναί. —**Δίκη** the avenger is here associated with the Erinys, as in *Tr.* 808 ὧν σε ποίνιμος Δίκη | τείσαιτ' Ἐρινύς τ', and Aesch. *Ag.* 1432 f.—**τελεσφόρος**, the epithet of Μοῖρα in Aesch. *P.V.* 511.

1391 f. κακοὺς κακῶς: 1177 n.—**τὸν ἄνδρα**. It seems needless to write τόνδ', since a reference to Ajax has just preceded (v. 1388 αὐτόν).—**λώβαις**, a modal dat. like φοναῖς in *Ant.* 1003.

1393 Λαέρτου: cp. 1 Λαρτίου (n.). The mode of address is honorific, like Ἀτρείδη in 1349.

1394 ff. τάφου . . ἐπιψαύειν. Odysseus cannot be allowed to touch the body, or to assist in carrying it to the grave, or to join in pouring the χοαί at the time of interment. It is this intimate participation which is poetically expressed by the phrase τάφου ἐπιψαύειν. (Morstadt wished to read νεκροῦ instead of τάφου, but this would unduly narrow the sense.)

On the other hand, Odysseus is at liberty to assist in protecting the funeral from interruption by the Greek army. He may be a spectator of the rites, though not a participator; and he may bring with him (**κομίζειν**) any one he pleases. This is what seems to be meant by **τὰ δ' ἄλλα καὶ ξύμπρασσε**: where it should be noted that καί is not 'both' (as if answering to the καί in κεἴ τινα στρατοῦ), but emphasises the verb,—'in all else *do* co-operate'—as you wish to do. That is, ξύμπρασσε alludes to the request of Odysseus in 1378 f., συνθάπτειν . . καὶ ξυμπονεῖν, and must therefore refer, in part at least, to something connected with the obsequies —not *solely* to friendly offices of a different kind, such as care for Tecmessa and Eurysaces; though it may include these.

μὴ τῷ θανόντι κ.τ.λ. It might be unpleasing to the spirit of the dead if Odysseus were allowed to touch the body,

cast forth the outraged corpse without burial. Therefore may the Father supreme in the heaven above us, and the remembering Fury, and Justice that brings the end, destroy those evil men with evil doom, even as they sought to cast forth this man with unmerited despite.

But, son of aged Laertes, I scruple to admit thy helping hand in these funeral rites, lest so I do displeasure to the dead; in all else be thou indeed our fellow-worker; and if thou wouldst bring any man of the host, we shall make thee welcome. For the rest, I will make all things ready; and know that to us thou hast been a generous friend.

OD. It was my wish; but if it is not pleasing to thee that I should assist here, I accept thy decision, and depart.

[*Exit* ODYSSEUS.

TEU. Enough: already the delay hath been long drawn

these three verses, the first two of which had already been rejected by Schneidewin. As *ἀνὴρ* in 1399 then becomes untenable, Nauck would write *ἀτὰρ*, with Leeuwen *Comment.* p. 168. **1396** *ξύμπρασσε* Brunck: *ξύμπραττε* MSS. **1398** *τἄλλα*] Rauchenstein conj. *ταμὰ*: Schneidewin and Morstadt, *ταῦτα*. **1402—1413** Nauck brackets this passage, from *ἤδη* to *μένος* (both words included), so that the first verse would read, *ἄλις· ἀλλ' ἄγε κ.τ.λ.*

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or to have any active part in the rites. So in *El.* 442 ff. the spirit of Agamemnon is conceived as refusing Clytaemnestra's *χοαί* at his grave; and in the same play, when (1123) Electra is allowed to handle the funeral urn, the pretended Phocian justifies the boon by saying that she is evidently not *δυσμενὴς* to the dead. The wrath of Ajax against Odysseus was conceived as enduring in the world below: *οἵη δ' Αἴαντος ψυχὴ Τελαμωνιάδαο | νόσφιν ἀφεστήκει* (*Od.* 11. 543)—when Odysseus approached.

1398 f. τἄλλα πάντα: all that pertains to the funeral rites (including the preparations described in vv. 1402 ff.). The phrase is purposely brief and vague, to avoid a second mention of the *τάφος*. **—καθ' ἡμᾶς**, in regard to us; Her. 7. 158 *τό τε κατ' ὑμέας* ('as far as you are concerned'): Eur. *Andr.* 740 *κἂν .. τὸ λοιπὸν ᾖ | σώφρων καθ' ἡμᾶς, σώφρον' ἀντιλήψεται.*

1400 ἀλλ' ἤθελον μέν: *sc. ἐξεῖναί μοι συνθάπτειν.* This impf. (without *ἄν*) states a wish which has not been fulfilled; *i.e.*, a wish that something were now true which is not true. It is usually joined with *μέν* (implying the contrast with the actual fact): so Ar. *Ran.* 866 *ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε* ('I would that I were not contending here—as I am'): Andoc. or. 5 § 1 *ἐβουλόμην μέν, ὦ ἄνδρες, τὴν δύναμιν τοῦ λέγειν .. ἐξ ἴσου μοι καθεστάναι τῇ .. συμφορᾷ*: Isae. or. 10 § 1 *ἐβουλόμην μέν, ὦ ἄνδρες, .. τἀληθῆ πρὸς ὑμᾶς .. εἰπεῖν δυνηθῆναι*: Aeschin. or. 3 § 2 *ἐβουλόμην μὲν οὖν, ὦ Ἀθηναῖοι, καὶ τὴν βουλὴν .. ὀρθῶς διοικεῖσθαι.* So *μάλιστα μὲν ἐβουλόμην*, Isae. fr. 4 (Scheibe). This usage is analogous to that of the impers. *ἔδει, χρῆν*, etc., with inf. (*O. T.* 256 n.). On the other hand, *ἤθελον ἄν* (88 n.), *ἐβουλόμην ἄν*, with inf., means that the wish would have been (or would now be) formed, if it had not been (or were not now) vain to form it.

1401 ἐπαινέσας: cp. Ar. *Av.* 1616 *ἐπαινεῖ χοὖτος* ('assents'): Thuc. 4. 65 § 2 *ἐπαινεσάντων δὲ αὐτῶν ἐποιοῦντο τὴν ὁμολογίαν.* So *αἰνεῖν* in poetry, as Aesch. *Eum.* 469 *πράξας γὰρ ἐν σοὶ πανταχῇ τάδ' αἰνέσω.*—**τὸ σόν**: cp. 99 *ὡς τὸ σὸν ξυνῆκ ἐγώ* ('thy saying').

1402 f. ἄλις· ἤδη γὰρ κ.τ.λ. During his brief absence from the scene (vv. 1185—1222), Teucer has fulfilled the charge given by the Chorus (1165), and has chosen the spot where Ajax is to be buried. He now directs some of the

χρόνος. ἀλλ' οἱ μὲν κοίλην κάπετον
χερσὶ ταχύνετε, τοὶ δ' ὑψίβατον
τρίποδ' ἀμφίπυρον λουτρῶν ὁσίων
θέσθ' ἐπίκαιρον·
μία δ' ἐκ κλισίας ἀνδρῶν ἴλη
τὸν ὑπασπίδιον κόσμον φερέτω.
παῖ, σὺ δὲ πατρός γ', ὅσον ἰσχύεις,
φιλότητι θιγὼν πλευρὰς σὺν ἐμοὶ
τάσδ' ἐπικούφιζ'· ἔτι γὰρ θερμαὶ
σύριγγες ἄνω φυσῶσι μέλαν

1404 χερσὶ] χερσὶν L, with the sign ⁚ above, and an erasure.—ταχύνετε L. A. with most MSS., and Ald.: ταχύνατε Pal., Δ, Aug. a, Dresd. a, and others.—τοὶ δ'] In Suidas s.v. ἀμφίπυρον the MSS. vary between τοὶ δ' and τὸν δ': Elmsley wished to read τόν θ'. **1406—1408** L divides the vv. thus:—θεσθ'— | ἀνδρῶν— | κόσμον φερέτω.

Salaminian sailors to go and dig the grave; others are to place the tripod near it; a third detachment is to bring thither the hero's armour from the tent. Tecmessa and Eurysaces are still kneeling beside the corpse (1171 ff.). Verses 1409 ff. mark the moment when the body is lifted from the ground. Then it is borne forth (probably by Teucer and one or more πρόσπολοι), the Chorus following, before they separate to their several tasks.

πολὺς ἐκτέταται χρόνος, the delay caused by the Atreidae. Cp. Eur. *Suppl.* 1109 ἐκτείνειν βίον: *Ion* 625 αἰῶνα τείνει. (It is difficult to comprehend why the phrase χρόνος ἐκτέταται should be thought suspicious, as by Morstadt and Nauck: the former proposed λόγος.)

1403 f. ἀλλ' οἱ μὲν κ.τ.λ. The threefold command (οἱ μὲν—τοὶ δ'—μία δ'..ἀνδρῶν ἴλη) may have been the signal for some corresponding movement on the part of the Chorus; perhaps for the usual change from the formation in three *ranks* (κατὰ ζυγά), facing the actors, to that in three *files* (κατὰ στοίχους), preparatory to the final exit. Wecklein thinks that the three divisions of the Chorus made separate exits (right, left, and in front of the spectators). This seems less probable, as the closing scene would be more effective if the whole Chorus went out in procession after the body of Ajax.

κάπετον: 1165 n.—**ταχύνετε** has better MS. authority than ταχύνατε. The latter may, indeed, have been read by the scholiast (μετὰ σπουδῆς ὀρύξατε); but it can derive no support from θέσθε (1406), since the *process* of digging is fitly expressed by the pres. imper., while the aor. imper. better suits the *act* of placing. ταχύνω is not elsewhere transitive.

1404 ff. τοὶ δ'. The Doric (and Homeric) τοί occurs in tragic lyrics (Aesch. *Pers.* 584 etc.), and once in a trimeter, *Pers.* 424 τοὶ δ' ὥστε θύννους κ.τ.λ., where it is a trait of epic style in the narrative. Sophocles uses it only here. The *v. l.* **τὸν δ'** is not only weaker, but untenable, since a pronoun is needed which shall answer to **οἱ μέν**: the λουτρά are to be prepared while the grave is being dug.

ὑψίβατον τρίποδ', the caldron, supported on a high three-legged stand. (Cp. Pind. *N.* 10. 47 Ἀχαιῶν ὑψίβατοι πόλιες, built on lofty sites.) The stand was the τρίπους proper, while the caldron was λέβης, but the former term is often used so as to include the latter: Aesch. fr. 1 τὸν μὲν τρίπους ἐδέξατ', οἰκεῖος λέβης, | αἰεὶ φυλάσσων τὴν ὑπὲρ πυρὸς στάσιν. The fire was kindled in a brazier under the λέβης, as may be seen on a vase in the British Museum, which represents Medea boiling a ram in a lebes or χύτρα (Smith's *Dict. Ant.*, new ed., vol. 1. p. 426).

ἀμφίπυρον...**θέσθε**, place it so that the fire shall rise all round it from beneath: cp. *Il.* 18. 344 ἀμφὶ πυρὶ στῆσαι τρίποδα μέγαν, and *Il.* 348 γάστρην μὲν τρίποδος πῦρ ἄμφεπε. *Il.* 23. 702 τρίποδ' ἐμπυριβήτην.—**λουτρῶν**..**ἐπίκαιρον**: a genitive of relation; cp. Xen. *Cyr.* 4. 6. 9 γάμου ἤδη ὡραία. So οἰκεῖος or ἀλλότριός τινος.—**ὁσίων**, *i.e.*, prescribed by piety (*El.*

out. Come, haste some of you to dig the hollow grave,—place, some, the high-set caldron girt with fire, in readiness for holy ablution; and let another band bring the body-armour from the tent.

And thou, too, child, with such strength as thou hast, lay a loving hand upon thy sire, and help me to uplift this prostrate form; for still the warm channels are spouting upward their dark tide.

1409 παῖ, σὺ δὲ πατρός γ'] σὺ δὲ παῖ τοῦ πατρὸς (without γ') Dresd. a. That reading was adopted by Turnebus (ed. 1553) and by subsequent editors before Brunck. Hartung writes, ὦ παῖ, σὺ πατρὸς δ': Wecklein, παῖ, σὺ δὲ πατρὸς—τόσον ἰσχύεις— | φιλότητι κ.τ.λ. **1410 f.** πλευρὰς..τάσδ' L, with most MSS., and Ald.: πλευρᾶς τᾶσδ' r. Elmsley conj. πλευρὰ (or πλευρὰν) τοῦδ'.—ἐπικούφιζ'] L has the letters ιζ' in an erasure. **1412** φυσῶσι] φυσῶσιν L.

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433 n.). Cp. *Ant.* 1201 λούσαντες ἀγνὸν λουτρόν: and *ib.* 901 (n.). The caldron used for this purpose is called λοετροχόος τρίπους in *Il.* 18. 346. After the washing of the dead, unguents were usually applied (as in the case of Patroclus, *Il.* 18. 350). Verg. *Aen.* 6. 218 *Pars calidos latices et aëna undantia flammis | Expediunt, corpusque lavant frigentis et ungunt.*

1407 f. ἴλη, band, troop, from rt. *fελ*, εἴλω, to press: cp. ὅμ-ιλο-ς (Curt. *Etym.* § 660). The Ionic form is εἴλη (Her. 1. 73 etc.). Its poetical use is as free as that of Lat. *manus* (*e.g.*, Pind. *N.* 5. 38 εὔφρονες ἴλαι): but it had also a technical military sense, Xen. *An.* 1. 2. 16 κατ' ἴλας καὶ κατὰ τάξεις ('troops' of cavalry and 'companies' of infantry).—**τὸν ὑπασπίδιον κόσμον**, the armour 'under the shield,' *i.e.* the body-armour, as the θώραξ and the κνημῖδες. Ajax had directed that all his armour except his shield should be buried with him (577). ὑπασπίδιος occurs only here and in [Eur.] *Rhes.* 740 τὸν ὑπασπίδιον κοῖτον.

1409 f. παῖ, σὺ δὲ πατρός γ': for σὺ δέ after the vocative, cp. *O. T.* 1097, *El.* 150: for the combination δέ..γε, *O. T.* 1030 (n.). The emphasis of **γε** belongs here to the whole clause ('do thou, *too*, raise'), and not to the word **πατρός**. For other instances, in which the stress of γε does not fall on the word next before it, but on a whole phrase or clause, see *Ant.* 213, 648, 747; *O. C.* 1278; *El.* 1506.—**πλευρὰς**: Elmsley (on Eur. *Heracl.* 824) held that the fem. plur. πλευραὶ was not used in tragedy: here he wished to read πλευρὰ (dual), or πλευράν. But, as Hermann observed, this view would involve some very improbable changes; *e.g.*, in Eur. *I. T.* 298 παίει σιδήρῳ λαγόνας, εἰς πλευρὰς ἰείς (where Elmsley suggested λαγόναs εἰs μέσας).

1411 ff. ἔτι γὰρ θερμαὶ κ.τ.λ. In vv. 918 f. blood was said to be issuing from his nostrils, and from the wound. There, in the phrase φυσῶντ' ἄνω πρὸς ῥῖνας, the context shows that ἄνω means 'upward (from the lower part of the body) to the nostrils.' Here, however, ἄνω seems to have a more general sense,—'upward to the surface' (whether through the nostrils, or from the mouth of the wound). As Ajax must now have been dead for about an hour, the thing described seems impossible.

σύριγγες, a vague term (='channels'), seems to mean φλέβες, a word which down to the time of Aristotle (and later) denoted *arteries* as well as *veins*;—ἀρτηρίαι meaning the *bronchial tubes*. (See Append. on *Tr.* 1054.) Now in Empedocles 344 σύριγγες certainly mean air-passages; ὧδε δ' ἀναπνεῖ πάντα καὶ ἐκπνεῖ· πᾶσι λίφαιμοι | σαρκῶν σύριγγες πύματον κατὰ σῶμα τέτανται,—where the epithet 'bloodless' points to the reason why the ancients took the arteries for air-passages,—viz. because, after death, they were found empty, while the veins were filled with blood returning from the heart. But here Sophocles cannot have meant by σύριγγες the bronchial tubes; the epithet θερμαί clearly points to φλέβες. In Apoll. Rhod. 4. 1647 σῦριγξ αἱματόεσσα κατὰ σφυρόν means 'a vein.' Another explanation of σύριγγες, viz. the 'nostrils,' may be rejected. Aristotle uses σύριγγες for the pores of the lungs: αἴτιον τοῦ ἀναπνεῖν ὁ πνεύμων σομφὸς ὤν ('porous') καὶ συρίγγων πλήρης, *De respir.* 15 (p. 478 a 13).

μέλαν μένος: cp. Aesch. *Ag.* 1067 πρὶν αἱματηρὸν ἐξαφρίζεσθαι μένος.

μένος. ἀλλ' ἄγε πᾶς, φίλος ὅστις ἀνὴρ
φησὶ παρεῖναι, σούσθω, βάτω,
τῷδ' ἀνδρὶ πονῶν τῷ πάντ' ἀγαθῷ
κούδενί πω λῴονι θνητῶν.
[Αἴαντος, ὅτ' ἦν, τότε φωνῶ.]

ΧΟ. ἦ πολλὰ βροτοῖς ἔστιν ἰδοῦσιν
γνῶναι· πρὶν ἰδεῖν δ' οὐδεὶς μάντις
τῶν μελλόντων, ὅ τι πράξει.

1414 φησὶ] φησὶν L. **1415** In L the words τῷ πάντ' ἀγαθῷ belong to the next v. **1416** κούδενί πω λῴονι θνητῶν MSS. (except that βροτῶν replaces θνητῶν in a few, as

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1414 f. **φησὶ**: *i.e.*, if he says that he is a friend, let him now prove it.—**σούσθω**: for the form, see on *Tr.* 645 *σοῦται*.—**βάτω**: of this 2nd aor. imperat. we find also ἔμβᾶ (Eur. *El.* 113), κατάβᾶ (Ar. *Vesp.* 979), βᾶθι (Soph. *Ph.* 1196), βᾶτε (*O. C.* 1547).—**πάντ' ἀγαθῷ**: cp. 910 *ὁ πάντα κωφός*.

1416 **κούδενί πω λῴονι θνητῶν.** If the text is sound, we must supply *πονήσας*, as **πω** indicates: lit., 'toiling for this heroic man, and never yet (having toiled) for a worthier.' This is a harsh kind of compression; but, as the general sense is so clear, it might be tolerated. The phrase cannot be explained by 'attraction,' as if *πάντ' ἀγαθῷ, κούδενί πω λῴονι θνητῶν*, could mean, *πάντ' ἀγαθῷ, καὶ οὗ οὐδείς πω λῴων ἦν θνητῶν*. Blaydes writes, *κούδενὸς οὐ λῴονι θνητῶν*. As to metre, the verse is a correct paroemiac, *i.e.*, an anapaestic dimeter short of one syllable ('catalectic'); the only peculiarity is the dactyl in the first foot, which in that place of a paroemiac is less usual than a spondee or an anapaest.

1417 **[Αἴαντος, ὅτ' ἦν, τότε φωνῶ.]** Either this verse is spurious (as is now generally thought), or else both it and verse 1416 are corrupt. If v. 1416 is a

Come, each one here who owns the name of friend,—haste, away, in service to this man of perfect prowess; and never yet was service rendered to a nobler among men.

CH. Many things shall mortals learn by seeing; but, before he sees, no man may read the future, or his fate.

Ien., Mosq. b, and Lips. b.). **1417** *τότε*] *ποτε* (or *πότε*) r.—Dindorf, in his ed. of 1825, was the first to reject this verse. **1418—1420** These three verses are rejected by Fr. Ritter (*Philol.* XVII. 428 f.). **1418** *ἰδοῦσιν* L: *ἰδοῦσι* r, and Ald.

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paroemiac, it cannot be followed by a paroemiac. If, then, v. 1417 is to be retained, v. 1416 must be made into an anapaestic dimeter. Further, v. 1417, as it stands, yields no satisfactory sense. It must be taken in one of two ways: (1) by itself, a colon or stop being placed after *θνητῶν*:—'I speak of Ajax, in the days when he lived': for the genitive, cp. 1236. Or (2) in connexion with v. 1416, a colon being placed after *Αἴαντος*, but no point after *θνητῶν*:—'and never yet (having toiled) for a worthier man than Ajax;—I speak of the time when he lived.' (Cp. Meleager *epigr.* 22 *ἦν καλὸς Ἡράκλειτος, ὅτ' ἦν ποτε.*) The interpolation of v. 1417 may have been prompted by the comparative *λῴονι*, and by a wish to find the name of the hero at the close of the play. No emendation yet proposed is probable: see Appendix.

1418 ff. ἰδοῦσιν, by experience: cp. *El.* 205 *τοὺς ἐμοὺς ἴδε πατὴρ | θανάτους.*—**μάντις**: *Ant.* 1160 *καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.*—**ὅ τι πράξει**, how he (himself) will fare: fr. 531 *τοῦτο κατειδότας ὡς οὐκ ἔστιν | πλὴν Διὸς οὐδεὶς τῶν μελλόντων | ταμίας ὅ τι χρὴ τετελέσθαι* (verses which probably closed the poet's *Tereus*).

APPENDIX.

15 κἂν ἄποπτος ᾖς ὅμως. In his *Lehrbuch der griechischen Bühnenalterthümer*, p. 151, note 1, Dr Albert Müller holds that this clause is to be understood as merely a general remark ('als allgemeine Bemerkung zu fassen ist'). He supposes that Athena appears, not in the air (on the θεολογεῖον), but on the λογεῖον itself, and is visible from the first to Odysseus. It is true that Greek Tragedy furnishes several instances in which a deity, who opens the first scene, must be conceived as appearing on the λογεῖον,—or let us say (since there are those who deny the existence of a stage), on the place from which the actors ordinarily spoke. This is the case with Apollo in the *Alcestis*; Hermes in the *Ion*; Dionysus in the *Bacchae*; Poseidon and Athena in the *Troades*; and possibly Aphroditè in the *Hippolytus* (though this last is an instance in which the θεολογεῖον may well have been used). But here it is surely inconceivable that, if Odysseus *saw* Athena standing near him, he should say to her, 'How clearly I hear thy voice, *even when thou art unseen.*' Such 'a general remark' would be too weak.

17 κώδωνος ὡς Τυρσηνικῆς. The scholiast on *Iliad* 18. 219 enumerates six kinds of trumpets,—the first being ἡ Ἑλληνική, μακρὰ τὸ σχῆμα, ἣν Τυρρηνοῖς εὗρεν ἡ Ἀθηνᾶ,—which is the kind meant in this verse. Yet, though the scholiast speaks of this trumpet as Athena's gift to the Tyrrheni, he reserves the distinctive name of Τυρσηνική for his sixth and last kind of σάλπιγξ, which is curved at the end,—the bell being turned up like the bowl of a tobacco-pipe (τὸν κώδωνα κεκλασμένον ἔχουσα). Whatever his authority may have been for treating this last kind as distinctively 'Tyrrhenian,' there can be no doubt that it was the sacerdotal trumpet, called ἱερατικὴ σάλπιγξ by a Byzantine writer of the sixth century, Joannes Lydus (περὶ μηνῶν συγγραφή, iv. 6, ed. Bekker, 1837). It was the Roman *lituus*, of which a drawing may be seen in Smith's *Dict. of Antiquities*, 3rd ed., vol. II. p. 69.

75 οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;

I. Note on the Construction.

Prof. W. W. Goodwin, in his *Syntax of Greek Moods and Tenses* (new ed. 1889), § 299, gives a view of this passage which requires

discussion here. As a preliminary, it is necessary to state the theory held by Prof. Goodwin, and expounded by him in Appendix II. to the work above-mentioned, concerning the origin of the constructions of οὐ μή with the subjunctive and with the future indicative. It is briefly as follows. (1) The Greeks could say μὴ ποιήσῃ as meaning 'I suspect (or fear) that he will do it': this is 'the independent subjunctive with μή,' in which the negative force of μή is 'in abeyance'; *i.e.* the phrase is an affirmative proposition, cautiously expressed. (2) The next step was when they said οὐ μὴ ποιήσῃ, as the negative form corresponding to the affirmative μὴ ποιήσῃ: 'he will not do it.' (3) Then, in Attic Greek, the future indicative came to be used in place of the subjunctive; for, as οὐ μὴ ποιήσῃ had become 'a simple future denial,' it seemed natural to say οὐ μὴ ποιήσει in the same sense.

It will be seen that Prof. Goodwin's theory differs from the older views in two main points. (1) In οὐ μὴ ποιήσῃ he does not suppose an ellipse, after οὐ, of δέος ἐστίν or the like, but derives this construction directly from the 'independent subjunctive with μή.' [It must, however, be admitted, I suppose, that this 'independent subjunctive' itself had its origin in an ellipse: *i.e.* μὴ ποιήσῃ, as = 'I suspect that he will do it,' implies some verb of 'suspecting' or 'fearing' which is mentally supplied. The real distinction of Prof. Goodwin's view here is, then, that he supposes οὐ μὴ ποιήσῃ to have arisen after all *consciousness* of such an ellipse had been lost through the familiarity of the idiom.] (2) Elmsley explained οὐ μή with fut. indic. by supposing that οὐ is interrogative, and that μή retains its separate negative force: *e.g.* οὐ μὴ διατρίψεις meant, 'will you not not-delay?' *i.e.*, 'do not delay.' Prof. Goodwin explains it as simply an equivalent for οὐ μὴ διατρίψῃς (the fut. indic. being substituted for the aor. subjunct.): in both alike the force of μή is 'in abeyance'; both alike mean simply, 'you will not delay.'

I do not propose here to enter upon the historical question as to the origin of these constructions. What I wish to do is to consider Prof. Goodwin's application of his theory to a particular class of sentences; those, namely, in which a command *to do* something is coupled with a command *not to do* something else. In this class of sentences we find two different types, which I will call A and B.

(A) In the first type, the positive command stands first, and is introduced by the interrogative οὐ ('will you not do it?' = 'do it'). The negative command which follows is introduced by μηδέ (or καὶ μή):—

Ai. 75 οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;

According to Prof. Goodwin, the construction of οὐ μή with the fut. indic. does not come in here at all. The interrogative οὐ affects the first clause only: μή in the second clause asks an independent question. Thus on *Ai.* 75 he says (§ 299), 'μὴ δειλίαν ἀρεῖς [for he reads ἀρεῖς] is an independent question, *will you be a coward? = do not be a coward.*'

This explanation ignores the fact that the prohibition is introduced, not by a simple μή, but by μηδέ, or καὶ μή. If the words had been, οὐ σῖγ' ἀνέξει; μὴ δειλίαν ἀρεῖ; then, indeed, we could construe them

in Prof. Goodwin's way; though, even then, the interrogative *μή* with fut. indic. would be somewhat too mild for the context. But the actual words are, *οὐ σῖγ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;* Here *μηδέ* links the second question to the first in such a manner as plainly to require that the force of *οὐ* should be carried on from the first clause to the second. This effect of *μηδέ* is unquestioned in those cases where it follows *οὐ μή*, as Eur. *Hipp.* 606 *οὐ μὴ προσοίσεις χεῖρα μηδ' ἅψει πέπλων;* where, as Prof. Goodwin recognises (§ 298), the *οὐ* of *οὐ μή* is continued with *μηδέ*. When it is not *μηδέ* but *καὶ μή* that links the second clause to the first, the necessity for carrying on the force of *οὐ* is, if possible, clearer still; as in *O. T.* 637 f.:—

οὐκ εἶ σύ τ' οἴκους σύ τε, Κρέον, κατὰ στέγας,
καὶ μὴ τὸ μηδὲν ἄλγος εἰς μέγ' οἴσετε;

On Prof. Goodwin's view, *καὶ μὴ...οἴσετε* is a question independent of the interrogative *οὐ* in the first clause:—'Wilt thou not go into the house, and thou, Creon, to thy home? *And will ye* make much of a petty grief?' But the *καί* then becomes utterly intolerable. Plainly the *καί* links the positive to the negative command in such a manner that the force of *οὐ* is carried on, just as the force of *οὐ μὴ* is carried on by *καί* in *Fr.* 978 f.,

οὐ μὴ 'ξεγερεῖς τὸν ὕπνῳ κάτοχον,
κἀκκινήσεις κἀναστήσεις κ.τ.λ.

In regard to sentences of type A, then, my conclusion would be as follows. The interrogative *οὐ* of the first command must be taken also with the *μή* of the second command; and *here*, at least, *οὐ μή* with the future indicative is interrogative, being the form of prohibition answering to the positive command with interrogative *οὐ* and fut. indicative. But, if this be so, it is, after all, only a fact of developed idiom, a trait of actual usage in the maturest period of the language. It can prove nothing against Prof. Goodwin's theory as to the historical genesis of *οὐ μή* with the future indicative. An emphatic interrogative *οὐ* in the first clause of such a sentence would have a natural tendency to bring the second clause under its influence; and would suffice to account for an interrogative *οὐ μή in this particular case*, even although the original and normal use of *οὐ μή* with fut. indic. was of a different kind.

(B) The second type of sentence is that in which the negative command stands first, being introduced by *οὐ μή*, and the positive command is linked to it by *ἀλλά* or *δέ*, *e.g.*

Ar. *Nub.* 505 *οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις ἐμοί.*
Eur. *Med.* 1151 f. *οὐ μὴ δυσμενὴς ἔσει φίλοις,*
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κάρα.

It has generally been held that such sentences are interrogative, and that the force of *οὐ* extends to the clause introduced by *ἀλλά* or *δέ* ('will you not cease to prate, and follow me?'). Prof. Goodwin, on the other hand, holds that the effect of *οὐ* is confined to the first clause, and that the fut. indicative after *ἀλλά* or *δέ* is to be taken independently of *οὐ as an imperative.* Thus *οὐ μὴ λαλήσεις κ.τ.λ.* means literally, 'you

shall not prate, but you shall follow me.' Now it is true, of course, that in Greek as in other languages a future indicative is sometimes virtually equivalent to an imperative (as, for instance, a person giving instructions to a messenger might say, 'you will deliver this letter'). But the question here is whether such an equivalent for an imperative is brisk enough for the lively urgency of command or exhortation which marks such passages as those just quoted. Prof. Goodwin illustrates this use of the fut. indic. by Ar. *Nub.* 1352 *παντως δὲ τοῦτο δράσεις*, rendering, 'by all means *do* this': but surely that phrase is not so directly imperative; it is rather, 'no doubt you will do this.' So in Eur. *Med.* 1320 *λέγ', εἴ τι βούλει· χειρὶ δ' οὐ ψαύσεις ποτε*, (quoted in *Moods and Tenses* § 60 as an example of the same use,) *οὐ ψαύσεις* cannot properly be regarded as imperative. Let us grant, however, that the future indicative might sometimes be so used; still the interrogative *οὐ* with fut. indic. expresses a command with greater force and animation, and therefore in a manner much better suited to most passages of the type with which we are dealing. Consider, in the next place, how this view of the simple future indic. as an imperative will bear the test of such a passage as the following, Eur. *Bacch.* 343 f.:—

οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών,
μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί.

Here, on Prof. Goodwin's view, *βακχεύσεις* is the future indic. used as an imperative, and not affected by the preceding *οὐ*: but this *οὐ* does affect *μηδ' ἐξομόρξει*: for, as he says, '*μηδὲ* continues the original prohibition as if there had been no interruption' (§ 298). Now there would be nothing awkward in this 'interruption,' if *οὐ* affected *βακχεύσεις*: if it does not, however, then *οὐ* has to transmit its force from the first clause to the third without affecting the second.

In sentences of this type we cannot (I think) avoid the conclusion that the future indicative introduced by *ἀλλα* or *δὲ* depends on the interrogative *οὐ*. The command conveyed (*e.g.*) by *βακχεύσεις δ' ἰών* is manifestly in the same peremptory tone as *οὐ σὺ' ἀνέξει; οὐ θάσσον οἴσεις;* and the like. But, in that case, *οὐ* must be interrogative also in the first clause with *οὐ μὴ* (as in *οὐ μὴ προσοίσεις χεῖρα*). This is quite intelligible if we consider sentences of type B in the light afforded by sentences of type A. The development of the idiom was, I conceive, as follows. (1) Interrogative *οὐ* with fut. indic. was familiar as a mode of expressing a peremptory command, *οὐ σὺ' ἀνέξει;* (2) When the speaker wished to link a prohibition with this positive command, the negative force of the verb denoting the forbidden act was marked by prefixing *μὴ* to it, and the result was the sentence of type A, *οὐ σὺ' ἀνέξει μηδὲ δειλίαν ἀρεῖ;* (3) In cases where the order of the positive and negative commands was reversed, *i.e.* where the negative command was to come first, the dominant influence on the idiom was still the interrogative *οὐ* with fut. indic., the familiar mode of expressing the positive command. That is, the formula established for type A was retained, with a mere transposition of the positive and negative clauses. Thus arose the sentence of type B, *οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις*

ἐμοί; which, converted to type A, would be, οὐκ ἀκολουθήσεις ἐμοὶ μηδὲ λαλήσεις; as the other, converted to type B, would be, οὐ μὴ δειλίαν ἀρεῖ ἀλλὰ σῖγ' ἀνέξει;

It has been made clear, I hope, that I am not here impugning Prof. Goodwin's theory as to the *origin* of the οὐ μή constructions. That theory is indeed plausible, and has the especial recommendation of bringing οὐ μή with subjunctive and οὐ μή with future indicative under a single principle. My aim has been limited to examining his mode of working out that theory in its bearing on a particular class of sentences. And it seems to me that, in regard to both the types of that class which we have been considering, he has been led to an improbable explanation by the same general cause. Holding that οὐ μή with fut. indic. was not originally interrogative, he has felt bound to show that in actual usage it was never interrogative. Hence, on the one hand, his view that μηδὲ δειλίαν ἀρεῖ is an independent question, and, on the other, that ἀκολουθήσεις ἐμοί is equivalent to an imperative. Assuming, however, that his hypothesis as to the origin of οὐ μή is correct, we should still have to remember that the growth of idiomatic speech is not always or necessarily controlled by a consciousness of the manner in which the formulas which it employs first arose. Such passages as the following may justly be claimed by Prof. Goodwin as entirely consonant with his view respecting the origin of οὐ μή:—*El.* 1052 οὔ σοι μὴ μεθέψομαί ποτε: *O. C.* 176 f. οὔ τοι μήποτέ σ' ἐκ τῶνδ' ἑδράνων, ὦ γέρον, ἄκοντά τις ἄξει: Ar. *Ran.* 508 f. οὐ μή σ' ἐγὼ | περιόψομ- ἀπελθόντ': which cannot be explained on any 'interrogative theory' of οὐ μή. And yet it may consistently be held that, in passages of the class discussed above, where a positive and a negative command are combined, the associations of idiom had led to the same formula being applied in a different way.

II. Note on the Future and Aorist Forms from ἀείρω, αἴρω, ἄρνυμαι.

A. *Future Forms.*

I. The Future Active, ἀρῶ, has ᾱ, as being contracted from ἀερῶ, fut. of ἀείρω.

Aesch. *Pers.* 795 ἀλλ' εὐσταλῆ τοι λεκτὸν ἀροῦμεν στόλον.
Eur. *Heracl.* 322 ὑψηλὸν ἀρῶ καὶ λέγων τάδ' εὐφρανῶ.
I. T. 117 ἐκ τερμάτων δὲ νόστον ἀροῦμεν πάλιν.
Suppl. 772 ἀλλ' εἶμ', ἐπαρῶ χεῖρ' ἀπαντήσας νεκροῖς.
Tro. 1148 γῆν τῷδ' ἐπαμπισχόντες ἀροῦμεν δόρυ.
Ar. *Ran.* 377 f. ἀλλ' ἔμβα χὤπως ἀρεῖς
τὴν σώτειραν γενναίως.

(Hence in *Ai.* 75 ἀρεῖς, the reading of the MSS., is impossible.)
The sense of ἀρῶ is 'lift' (or, with στόλον, etc., 'set in movement').

II. The Future Middle, ἀροῦμαι, has ᾰ. Pind. *P.* 1. 75 ἀρέομαι | πὰρ μὲν Σαλαμῖνος Ἀθαναίων χάριν κ.τ.λ.: Soph. *O. C.* 460 σωτῆρ' ἀρεῖσθε. In both places it means 'win,' 'gain.'

B. *Aorist Forms.*

I. The First Aorist ἦρα has initial ᾱ in its unaugmented forms. This is seen in Aesch. *Ch.* 262 κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἄρειας μέγαν: and, as regards the partic. ἄρας, in Soph. *Tr.* 80, 795. The sense is parallel with that of the Fut. Act. ἀρῶ.

II. The First Aorist Middle, ἠράμην (which also, of course, has initial ᾱ in its unaugmented forms), regularly means '*to take upon one's self*,' especially '*to take up a burden*.' Thus :—

Soph. *Ai.* 129 μηδ' ὄγκον ἄρῃ μηδέν'.
Eur. *Or.* 3 ἧς οὐκ ἂν ἄραιτ' ἄχθος ἀνθρώπου φύσις.
Cycl. 473 ὡς κἂν ἁμαξῶν ἑκατὸν ἀραίμην βάρος.
Ar. *Ran.* 1406 οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Αἰγύπτιοι.
ib. 32 ἐν τῷ μέρει σὺ τὸν ὄνον ἀράμενος φέρε.

III. The Second Aorist Middle ἠρόμην has initial ᾰ in its unaugmented forms, and regularly means '*to win*.' Thus *Il.* 23. 592 τὴν ἀρόμην ('won'): 11. 625 τὴν ἄρετ' ἐκ Τενέδοιο: 12. 435 μισθὸν ἄρηται: 18. 121 κλέος ἐσθλὸν ἀροίμην: 16. 88 κῦδος ἀρέσθαι. Hes. *Op.* 633 κέρδος ἄρηαι. Pind. *N.* 9. 46 ἄρηται | κῦδος. Aesch. *Th.* 316 ἄροισθε | κῦδος. Soph. *El.* 34 δίκας ἀροίμην.

The indicative mood of ἠρόμην does not occur, it may be observed, in Attic writers (though Attic poets use the other parts of it); perhaps because it was liable to be confused with ἠρόμην, aor. of ἔρομαι. The indicative mood of ἠράμην, however, was in Attic use (Plat. *Rep.* 374 E, etc.).

We see, then, that these forms fall into two groups, distinguished (*a*) by the quantity of α, and (*b*) by meaning :—

I. ἀρῶ, ἦρα, ἠράμην have initial ᾱ in the unaugmented forms, and express the idea of *raising* or *taking up*. The present tense of the verb to which they belong is ἀείρω, contracted αἴρω: stem ἀερ (for ἀϝερ).

II. ἀροῦμαι and ἠρόμην have initial ᾰ in the unaugmented forms, and express the idea of *acquiring*, *winning*. The present tense to which they are related is ἄρνυμαι, from the stem ἀρ. The use of ἄρνυμαι in this sense is not confined to poetry (as Soph. *Ant.* 903, *Tr.* 711, *Ph.* 838), but is frequent also in classical prose (Plat. *Prot.* 349 A, μισθὸν... ἄρνυσθαι, cp. *Rep.* 346 C, *Legg.* 813 E, 944 C: Arist. *Pol.* 3. 16. 7). On the other hand, the present αἴρομαι seems never to occur in the sense of 'acquiring,' 'winning.' As regards poetry, this circumstance is the more noteworthy since αἴρομαι and ἄρνυμαι are metrically equivalent. The fact would be difficult to explain, if it were true, as has generally been assumed, that in ἀροῦμαι and ἠρόμην the sense of 'winning' was derived from that of '*taking up* for oneself,' 'carrying off.'

There are, indeed, a very few instances in which ἠράμην and ἠρόμην seem to trespass upon each other's provinces. The most striking of these is the unique use of ἀρέσθαι in *Ai.* 247, ποδοῖν κλοπὰν ἀρέσθαι, where we should have expected ἄρασθαι, the phrase being evidently

modelled on αἵρεσθαι φυγήν (Aesch. *Pers.* 481). By ἀρέσθαι *here* the poet clearly meant, 'take up,' 'betake oneself to.' This implies that he conceived the ordinary sense of ἀρέσθαι, as = 'to win,' to be derived from that of 'taking up for oneself,' and that he accordingly felt warranted in substituting ἀρέσθαι for ἄρασθαι when he found it metrically convenient,—*i.e.* when the initial α was to be short. But such an experiment in poetical diction is sufficiently explained by the close resemblance between the two forms, and by the ease with which their respective meanings could be connected; it cannot be held to prove that the original meaning of ἀρέσθαι was 'to take up.'

The rare examples of the converse kind, where ἠράμην seems to pass into the sense of ἠρόμην, are of a different order; they imply, not a poetical use of ἠράμην which its etymological sense did not warrant, but merely the deflection of its literal meaning to a special figurative meaning which it did not commonly bear. That is, when the Homeric poet says, ἀνδράγρι' Ἀχαιῶν | ἤρατο (*Il.* 14. 509 f.), 'he won spoils,' the literal sense is, 'he took up for himself'; the peculiarity depends merely on the fact that ἄρασθαι regularly means 'to take *upon* oneself,' as in ἄρασθαι ἄχθος. The same remark applies to *Ai.* 191 f. μὴ...κακὰν φάτιν ἄρῃ (ᾱ), where, indeed, the deviation from the proper sense of ἠράμην is slighter still; for, though ἄρῃ may fitly be rendered 'win,' 'acquire,' the word may primarily refer to 'taking up the burden' of an evil name. It can scarcely be doubted, however, that in both these exceptional instances (*Il.* 14. 509 f. and *Ai.* 191 f.) the poetical use of ἄρασθαι was influenced by the associations of ἀρέσθαι.

The general result, then, is as follows. Notwithstanding a few exceptions (or apparent exceptions) in poetry, which admit of easy explanation, the distinction in meaning between ἠράμην and ἠρόμην is well-marked. ἠράμην regularly denotes 'taking upon oneself,' and, with ἀρῶ and ἦρα, belongs to ἀείρω, αἴρω: while ἠρόμην regularly denotes 'winning,' and, with ἀροῦμαι, belongs to ἄρνυμαι. Curtius holds that in ἀερ, the stem of ἀείρω, αἴρω, which expresses the notion of 'raising,' the α is prothetic, as in ἀ-γείρω (*Greek Verb*, p. 215 Eng. ed.). He regards it as wholly distinct from ἀρ, the stem of ἄρνυμαι, which he connects with the Skt. root *ar*, 'to hit upon anything,' 'to attain' (*Greek Etym.*, 5th ed., vol. 1. pp. 410 f.). It may be doubted whether the available data suffice for a decision on this point. But at any rate the difference observable in actual Greek usage between the two groups of forms with which this note has been concerned is an element of the question which cannot be ignored.

143 f. The phrase ἱππομανὴς λειμών.—The proper analogy for ἱππομανής here, as an epithet of λειμών, is evidently that of such words as ὑλομανεῖν (Strabo 14. p. 684 ὑλομανούντων τῶν πεδίων), φυλλομανεῖν (Theophr. *Hist. Plant.* 8. 7. 4 πρὸς τὸ μὴ φυλλομανεῖν . . ἐπικείρουσι τὸν σῖτον). As, then, the Greeks said τὰ πεδία ὑλομανεῖ, 'the plains abound with wood,' or ὁ σῖτος φυλλομανεῖ, so they could have said (in poetry, at least) ὁ λειμὼν ἱππομανεῖ, 'the meadow abounds with horses.' Doubtless, as Lobeck remarks, the parallel with ὑλομανεῖν is not exact ('quia

e campo equi non pullulant'); but it is near enough for poetry; the point is simply the 'riotous abundance.'

Two other explanations are perhaps possible, but neither of them seems at all probable. (1) λειμὼν ἐν ᾧ ἵπποι μαίνονται, 'on which horses run wild,' 'disport themselves.' Lobeck, who takes this view, compares Verg. *G.* 2. 487 *virginibus bacchata Lacaenis | Taÿgeta*, remarking that Greeks could doubtless have said ὄρη θηρομανῆ in the sense of *montes feris bacchati*; but surely, if a Greek poet had used that phrase, he would have meant by it rather *montes feris scatentes*. (2) λειμὼν ἐφ' ᾧ ἵπποι μαίνονται, 'of which horses are madly fond.' The name of the plant ἱπομανές might be adduced in support of this view, if the meaning of the name was that to which Theocritus points (*Idyll.* 2. 48): ἱππομανὲς φυτόν ἐστι παρ' Ἀρκάσι· τῷδ' ἔπι πᾶσαι | καὶ πῶλοι μαίνονται ἀν' ὤρεα καὶ θοαὶ ἵπποι. This explanation is noticed in the scholium on v. 143. But it seems far-fetched and forced.—The other interpretations mentioned by the scholiast are curiously inept. It appears that some took ἱπομανῆ, not with λειμῶνα, but with σέ (Ajax), as = τὸν μεγάλως μαινόμενον, or as = 'madly fond of horses'! Others explained ἱπομανῆ λειμῶνα as '*greatly* luxuriant' (τὸν ἄγαν μεμηνότα καὶ ἀνθοῦντα).

167—171 ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,
παταγοῦσιν ἅτε πτηνῶν ἀγέλαι·
μέγαν αἰγυπιὸν ὑποδείσαντες
τάχ' ἂν ἐξαίφνης εἰ σὺ φανείης
σιγῇ πτήξειαν ἄφωνοι.

Such is the text of the MSS. The views taken of it by modern critics fall into three classes.

I. Those who keep ὑποδείσαντες in its traditional place have to obtain a long syllable before it. G. Schneider did this by reading μέγαν αἰγυπιῶν (like δῖα γυναικῶν), but this is plainly untenable. The best remedy is to insert δ' after αἰγυπιὸν (with Dawes), and to take ἀλλὰ . . γὰρ as elliptical (see commentary). The objection to σ' (Toup) is that it is tamer and more prosaic. (If σ' were inserted, then ἀλλὰ . . γὰρ would not be elliptical.) As to γ' (Heath), it is obviously too weak.

II. Moritz Seyffert (ed. 1866) transposes ὑποδείσαντες, and points as follows:—

ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὄμμ' ἀπέδραν,
παταγοῦσιν ἅτε πτηνῶν ἀγέλαι
μέγαν αἰγυπιόν, τάχ' ἂν ἐξαίφνης,
εἰ σὺ φανείης, ὑποδείσαντες
σιγῇ πτήξειαν ἄφωνοι.

With this punctuation, αἰγυπιὸν depends on ἀποδρᾶσαι supplied from ἀπέδραν. But we might also place a comma after ἀγέλαι, and delete the comma after αἰγυπιόν, which would then depend on ὑποδείσαντες.

This transposition was first made by Lobeck, in his edition of 1809; but he afterwards rejected it, and read αἰγυπιὸν δ' ὑποδείσαντες, with Dawes. The latter reading is greatly superior in force and spirit to that which the transposition affords; and this is the strongest objection to a remedy which would otherwise be attractive by its simplicity.

III. Dobree proposed to omit ὑποδείσαντες (*Adv.* II. p. 43); 'delenda est illa vox, quae irrepsit e scholio.' Now the words of the (Alexandrian) scholium in L (on 168) are, θηλυκῷ τῷ ἀγέλαι ἐπήγαγεν ἀρσενικὴν μετοχὴν τὴν ὑποδείσαντες πρὸς τὸ νοητόν. Those words, so far from justifying a suspicion of ὑποδείσαντες, confirm its antiquity in the text, by proving that the scholiast found it there. It is not as if the scholiast had given a *paraphrase* of his own, from which the participle could be supposed to have crept into the text. Nevertheless, Bergk, in his edition of 1858, bracketed ὑποδείσαντες ('praeeunte, ut videtur, Dobreo,' p. xliii). It is omitted from the text by Nauck (following Schneidewin) and Wecklein. The passage then runs thus:—

> ἀλλ' ὅτε γὰρ δὴ τὸ σὸν ὅμμ' ἀπέδραν,
> παταγοῦσιν ἅτε πτηνῶν ἀγέλαι
> μέγαν αἰγυπιόν,
> τάχ' ἂν ἐξαίφνης, εἰ σὺ φανείης,
> σιγῇ πτήξειαν ἄφωνοι.

(So Nauck: Wecklein points thus, τάχ' ἄν, ἐξαίφνης εἰ σὺ φανείης, κ.τ.λ.) αἰγυπιὸν then depends on ἀποδρᾶσαι supplied from ἀπέδραν, and ἀλλὰ...γὰρ is not elliptical.

172 Ταυροπόλα. The cult of Artemis Ταυροπόλος is exhaustively treated by Th. Schreiber in his article on Artemis in Roscher's *Lexicon der gr. und röm. Mythologie*, § 7, pp. 567 ff. To the facts noticed in the commentary it may be added that a shrine of the goddess, called Ταυροπόλιον, at Samos, is noticed by Steph. Byz. s.v.; and in the island of Icaria, by Strabo 14. p. 639.

The originally distinct cult of Artemis Ταυρική or Ταυρώ is dealt with by Schreiber in § 15 of the article above-mentioned (pp. 585 ff.). With regard to the development of this latter cult, and to the analysis of the legends concerning it, he is in general agreement with O. Müller (*Dorians*, vol. I., pp. 385 ff., 2nd ed.). The following points may be noticed here. (1) Iphigeneia was once a title of this Artemis herself, in her character of a goddess rejoicing in human sacrifice. (At Hermione in Argolis Pausanias mentions Ἀρτέμιδος ἐπίκλησιν Ἰφιγενείας ἱερόν, 2. 35. 1.) Iphigeneia became a maiden *sacrificed to* the goddess; then, a maiden who, having been rescued by the goddess from immolation, served her as *priestess* among the Tauri, and brought her image home to Brauron in Attica. (2) The title Ὀρθία or Ὀρθωσία, also given to Artemis in this character, points to an orgiastic worship. (3) Lemnos, at the eastern verge of European Hellas, seems to have been one of the earliest Greek seats of this 'Tauric' cult, and a point from which it was propagated. But the primitive elements of the cult appear to have been

widely diffused, from a very early time, in Greece Proper; traces of it occur in Sparta, Arcadia, Elis, Megara, and Athens.

Schreiber is decidedly of opinion that Sophocles in this passage was thinking only of the Ταυροπόλος proper, and uses the epithet merely because Ajax had slain bulls (p. 567). It might, I think, be fairly urged in support of this view that the poet presently alludes to the goddess in her character of Ἀγροτέρα, Ἐλαφηβόλος (v. 178 ἐλαφαβολίαις), and that therefore the passage, as a whole, will be more harmonious if Ταυροπόλα refers to her merely as the goddess of ταῦροι. O. Müller, on the other hand, thinks that the reference is to the fierce Ταυρική, who delighted in bloody sacrifice (*Dorians* I. p. 391); and some of the more recent interpreters agree with him. As Euripides identifies the Ταυρική with the Ταυροπόλος (*I. T.* 1454—7), it can hardly be questioned that Sophocles, though writing at a somewhat earlier date, might have done the same.

Two things, at least, are clear. The use of the epithet Ταυροπόλα has been suggested by the slaughter of the cattle: and Artemis is thought of here as a fierce goddess. The Chorus surmise that Ajax has been goaded to his deed either by her or by the War-god. On the whole, I should incline to suppose that associations derived from both the cults of Artemis were blended in the poet's mind, as they probably were in the popular thought and language of his time.

179 Ἐνυάλιος.—This was originally an epithet for Ἄρης (*Il.* 17. 211), formed from Ἐνυώ, and then came to be used alone, as another name for the War-god. In describing the chest of Cypselus (a work of the 7th century B.C.) Pausanias says (5. 18. 5), ἔστι δὲ καὶ Ἄρης ὅπλα ἐνδεδυκώς, Ἀφροδίτην ἄγων· ἐπίγραμμα δὲ Ἐνυάλιός ἐστιν αὐτῷ.

With regard to the Attic use of the names Ἄρης and Ἐνυάλιος in the fifth century B.C., the most important passages are the following. (1) Pollux 8. 106. The oath taken by the Ephebi, as there quoted, ends with these words:—ἵστορες θεοὶ τούτων Ἄγλαυρος, Ἐνυάλιος, Ἄρης, Ζεύς, Θαλλώ, Αὐξώ, Ἡγεμόνη. Preller (*Gr. Myth.* I. p. 265, n. 6), followed by Stoll in Roscher's *Lexicon* (p. 1250) and others, treats Ἐνυάλιος there as an epithet of Ἄρης (and therefore deletes the comma after it). But, as each of the other deities is denoted by a single word, it is reasonable to suppose that Ἐνυάλιος is here used as a separate name. (2) This view is confirmed by Ar. *Pax* 456 f. ΤΡ. Ἑρμῇ, Χάρισιν, Ὥραισιν, Ἀφροδίτῃ, Πόθῳ. | ΧΟ. Ἄρει δὲ μή; ΤΡ. μή. ΧΟ. μηδ' Ἐνυαλίῳ γε; ΤΡ. μή. This passage is included by Preller (*l. c.*) and Stoll (*l. c.*) among those 'which prove nothing for the difference between Ares and Enyalios.' The correctness of that statement depends on the precise meaning attached to it. Neither the oath of the Ephebi nor Aristophanes suffices, indeed, to prove that the Athenian conception of Ares was essentially different from that of Enyalios. But those passages clearly indicate that, in the popular Athenian view, Enyalios had already become a distinct person from Ares, however closely akin to him in character and attributes. The War-god was worshipped at Athens under the name of Ἄρης (Paus. 1. 8. 64), and there were also yearly sacrifices

to Ἐννάλιος (Pollux 8. 91). Although both names had originally denoted the same deity, the distinction of titles in the cult would inevitably lead to a popular distinction of the persons.

245 f. ὥρα τιν' ἤδη τοι κρᾶτα καλύμμασι.

I. Brunck omitted τοι (which is wanting in Paris A and a few other MSS.), and wrote κάρα, with Triclinius, instead of κρᾶτα. This reading is adopted by Dindorf, Blaydes, Campbell, and J. H. Heinrich Schmidt. The scansion of the verse is then as follows:—

> – ∪ ⌊ – ∪ – ∪ – ∪ –
> ωρ : α τιν | ηδ | η καρ | α καλ | υμμασ | ι ∧
> =221 f. οἵ : αν ἑ | δήλ | ωσας | ἀνδρὸς | αἴθον | ος ∧

II. Wunder, while omitting τοι, retains κρᾶτα, but in verse 221 changes ἐδήλωσας into ἔδειξας, and ἀνδρὸς to ἀνέρος. His text then stands thus:—221 f. οἷαν ἔδειξας ἀνέρος αἴθοπος ἀγγελίαν = 245 f. ὥρα τιν' ἤδη κρᾶτα καλύμμασι κρυψάμενον. Paley follows Wunder. Hartung also does so, except that, instead of ἔδειξας, he gives ἔφηνας (an earlier conjecture of Wunder's).

257 f. οὐκέτι· λαμπρᾶς γὰρ ἄτερ στεροπῆς
ἄξας ὀξὺς νότος ὡς λήγει.

The words λαμπρᾶς ἄτερ στεροπῆς have been joined with ἄξας, as if the sense were, 'He ceases to rage, like a south wind that has rushed up, sharply, indeed, but without the glare of lightnings.' (Hermann understood the passage thus, except that he took ὀξύς adverbially with λήγει, as = 'swiftly': *cito furere desiit, ut Auster sine fulmine ortus.*) The notion then implied is that a southern gale, if *not* accompanied at the outset by thunder and lightning, is likely to cease the sooner. But (even supposing the assumed fact to be true) the fury of Ajax, so fierce while it lasted, would not be happily compared to a storm *not* accompanied by lightning. (Ibycus likens the passion of love which sways him to Boreas ὑπὸ στεροπᾶς φλέγων, fr. 1. 6 ff.) Further, if the lightning were noticed only as *absent*, the addition of the epithet λαμπρᾶς would be inappropriate.

Much use has been made, in connection with these verses, of a passage in the fragment of Theophrastus περὶ σημείων ὑδάτων καὶ πνευμάτων καὶ χειμώνων καὶ εὐδιῶν, II. 32 (p. 394 ed. Wimmer):—θέρους ὅθεν ἂν αἱ ἀστραπαὶ καὶ βρονταὶ γίνωνται, ἐντεῦθεν πνεύματα γίνεται ἰσχυρά· ἐὰν μὲν σφόδρα καὶ ἰσχυρὸν ἀστράπτῃ, θᾶττον καὶ σφοδρότερον πνεύσουσιν, ἐὰν δ' ἠρέμα καὶ μανῶς, κατ' ὀλίγον. τοῦ δὲ χειμῶνος καὶ φθινοπώρου τοὐναντίον· παύουσι γὰρ τὰ πνεύματα αἱ ἀστραπαί· καὶ ὅσῳ ἂν ἰσχυρότεραι γίνωνται ἀστραπαὶ καὶ βρονταί, τοσούτῳ μᾶλλον παύονται. There are two statements here. (1) *In summer*, frequent and vivid lightning is a prognostic of violent winds from the quarter in which it is seen. (2) *In autumn and winter*, on the contrary, lightning is followed by the *cessation* of winds; and the more violent the thunder-storm, the more quickly will the winds subside.

The first statement could be adduced in support of the view just discussed,—that a southern gale *not* attended by thunder and lightning will be *less* violent. The second statement has suggested various emendations of the words of Sophocles, all having the same object,—viz., to obtain the following sense:—'he ceases to rage, like a south wind which, after a sharp outburst, *is laid* by a thunder-storm' (παύουσι γὰρ τὰ πνεύματα αἱ ἀστραπαί).

1. One of the MSS. (Γ) having λαμπρᾶς γὰρ ἀστεροπᾶς (without ἄτερ), Lobeck conjectured, λαμπρᾶς γὰρ ἀπ' ἀστεροπᾶς (ἀπό = 'after').

2. Mudge (*ap.* Wakefield, *Silva Critica* CXCIV): λαμπρᾶς γὰρ ἄτ' ἐκ στεροπᾶς: and so (independently) Wecklein (*Ars Soph. emend.* p. 56). Blaydes adopts this reading.

3. Bergk: λαμπρᾶς γὰρ ἅπερ στεροπᾶς | ἄρξας.

4. Moritz Seyffert: οὔκ· ἐπὶ λαμπρᾶς γὰρ ἅπερ στεροπᾶς (taking ἐπί as = 'accompanied by'). But οὐκέτι is evidently right.

5. G. Wolff: λαμπραῖς γὰρ ἄφαρ στεροπαῖς | εἴξας.

405—409 The traditional text is as follows:—

εἰ τὰ μὲν φθίνει, φίλοι,
τοῖσδ' ὁμοῦ πέλας,
μώραις δ' ἄγραις προσκείμεθα,
πᾶς δὲ στρατὸς δίπαλτος ἄν με
χειρὶ φονεύοι.

And in the corresponding verses of the antistrophe (423—427):—

ἐξερέω μέγ', οἷον
οὔ τινα
Τροία στρατοῦ
δέρχθη χθονὸς μολόντ' ἀπὸ
Ἑλλανίδος· τανῦν δ' ἄτιμος
ὧδε πρόκειμαι.

The above is the division of the antistrophic verses as given in L: but, for correspondence with the strophe, it should be

ἐξερέω μέγ', οἷον οὔ-
τινα Τροία στρατοῦ
δέρχθη, etc.

G. Wolff retains the MS. text, without any change either in strophe or in antistrophe. He is thus compelled to assume that τοῖσδ' ὁμοῦ πέλας answers metrically to τινα Τροία στρατοῦ: and, therefore, that the first syllable of Τροία is short, so that the syllables ⏑⏑ τινα τροι ⏑ correspond with the trochee τοισδ' ὁμ-. He compares the οι of Ποίαντος in *Ph.* 263 etc. But such a shortening of οι in Τροία is altogether improbable. It is, indeed, a fatal objection to his view.

The emendations have been of two classes:—I. Those which require no change in the antistrophe. II. Those which require such

change. I. The first class may be subdivided into (*a*) those which keep the vocative φίλοι, and (*b*) those which alter it.

(*a*) Keeping φίλοι.

1. Hermann (formerly), εἰ τὰ μὲν φθίνει, φίλοι, τοιοῖσδ' ὁμοῦ πέλας. This, as it is the slightest, seems also the best emendation, and I have adopted it in my text. (As has been said in the commentary, I suspect that πέλας is unsound; it may have displaced a substantive, perhaps βοτοῖς.)

2. Hermann afterwards struck out πέλας: inserted οἳ' between τοῖσδ' and ὁμοῦ: and assumed the loss of a word (such as μέγιστα) between τὰ and μὲν (or between μὲν and φθίνει). He also changed προκείμεθα to προκείμενα. His text then stood thus:—

405 εἰ τὰ...μὲν φθίνει, φίλοι,
406 f. τοῖσδ', οἳ' ὁμοῦ μώραις ἄγραις προκείμενα,

corresponding metrically with

423 ἐξερέω μέγ', οἷον οὔτινα
424 f. Τροία στρατοῦ δέρχθη χθονὸς μολόντ' ἀπό.

He explained his own reading in 405 ff. to this effect:—'If my chief object [τὰ (μέγιστα), the scheme of vengeance on the chiefs] is lost through these creatures (τοῖσδ', the slain cattle), such as are lying prostrate near me (ὁμοῦ προκείμενα, *sc.* ἐστί), victims of an insane onslaught' (μώραις ἄγραις, instrumental dat.).

3. Lobeck: εἰ τὰ μὲν φθίνει, φίλοι, τίσις δ' ὁμοῦ πέλας: *si honore et dignitate, qua olim florebam, privatus sum, ultio autem prope instat* (the vengeance of the Greeks).

4. Dindorf gives the same emendation in his text of 1860, only with πέλει instead of πέλας. (Others suggest πελᾷ.) Schneidewin (formerly): τίσις δ' ὁμοῦ μ' ἑλᾷ.

5. Hartung changes τοῖσδ' ὁμοῦ to τοιαῖσδε δὲ, dividing the verses thus:—

εἰ τὰ μὲν φθίνει, φίλοι, τοιαῖσδε δὲ
πέλας μώραις ἄγραις προσκείμεθα.

6. Elmsley: εἰ τὰ μὲν φθίνει, φίλοι, τάδε δ' ὁμοῦ πέλας (*i.e.* εἰ τὰ μὲν ἀγαθὰ φθίνει, τάδε δὲ κακὰ πάρεστι).

7. Linwood (*ap.* Blaydes, p. 100): εἰ τὰ μὲν φθίνει, φίλοι, τάδ' ὡς ὁρᾶν πέλει.

(*b*) Changing φίλοι.

1. Schmelzer (*ap.* G. Wolff, p. 164): εἰ τὰ μὲν φθίνει, φίλοις δὲ τοῖσδ' ὁμοῦ τάλας.

2. Mekler: εἰ τὰ μὲν φθίνει φίλοισι τοῖσδ' | ἐμοῦ σέβας. So he prints the passage in the 6th ed. of Dindorf's text (Teubner), 1885.

3. Seyffert: εἰ τὰ μὲν φθίνει φίλων τοιοῖσδ' ὁμοῦ πέλας, meaning, 'If the help of friends (τὰ φίλων, '*ea quae in amicis sunt*') is lost to me, through these creatures near me' (the slain cattle).

4. Wecklein: εἰ τὰ μὲν φθίνει φθιτοῖσι τοῖσδ' | ὁμοῦ πέλας, *i.e.*, 'If my former glory perishes along with these dead creatures near me.'

II. The following emendations require some change in the antistrophe.

1. Ahrens: **τοῖς δόμου πέλας**, instead of τοῖσδ' ὁμοῦ πέλας.

2. Thiersch: **τοῖς δ' ὁμοῦ γέλως** (with μώραις γ' instead of μώραις δ').

3. Nauck (leaving the traditional reading in his text) proposes to read in the strophe (omitting τὰ μὲν),

εἰ φθίνει, φίλοι, **δόμου κλέος**,
μώραις δ' ἄγραις προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπό),

ἐξερῶ μέγ', οἷον οὔτινα
Τροία χθονὸς δέρχθη μολόντ'.

4. J. H. Heinrich Schmidt reads in the strophe,

εἰ τὸ μὲν φθίνει, φίλοι, **δόμου**
κλέος, μώραις δ' ἄγραις προσκείμεθα,
πᾶς στρατὸς δίπαλτος ἄν με
χειρὶ φονεύοι.

(He omits the δὲ after πᾶς.) In the antistrophe he reads (omitting στρατοῦ, and changing Ἑλλανίδος, with Gleditsch, to Ἑλλάδος),

ἐξερέω μέγ', οἷον οὔτινα
Τροία δέρχθη χθονὸς μολόντ' ἀπὸ
Ἑλλάδος· τὰ νῦν δ' ἄτιμος
ὧδε πρόκειμαι.

5. Campbell would read in the strophe (changing τὰ to τάδε, and τοῖσδ' ὁμοῦ πέλας to πάλαι),

εἰ τάδε μὲν φθίνει, φίλοι, πάλαι,
μώραις δ' ἄγραις προσκείμεθα,

and in the antistrophe (omitting στρατοῦ and ἀπό),

ἐξερέω μέγ', οἷον οὔτινα
Τροία χθονὸς δέρχθη μολόντ'.

6. Paley inserts κεῖμαι δὲ before τοῖσδ' in the strophe, reading thus:—

εἰ τὰ μὲν φθίνει, φίλοι,
κεῖμαι δὲ τοῖσδ' ὁμοῦ πέλας,
μώραις [δ'] ἄγραις προσκείμεθα.

In the antistrophe, he changes οὔτινα to οὐδέπω τινά, reading

ἐξερέω μέγ', οἷον οὐ-
δέπω τινὰ Τροία στρατοῦ
δέρχθη χθονὸς μολόντ' ἀπὸ (κ.τ.λ.).

575 f. The *πόρπαξ* and the *ὄχανον*.—Herodotus (1. 171) says that *ὄχανα* for *ἀσπίδες* were invented by the Carians, and that previously 'all men' had managed their shields by means of leathern baldricks (*τελαμῶνες σκύτινοι*), slung round the neck and over the left shoulder. The shield of the Homeric warrior is indeed suspended by such a *τελαμών* (*Il.* 12. 401): but it had also an equivalent for the *ὄχανον*, according to the most recent interpretation (Dr Wolfgang Reichel's) of the *κανόνες* (*Il.* 8. 193, 13. 407). These appear to have been staves, probably of wood, one of which traversed the shield vertically, lying close to the leather, while the other ran across it horizontally, bulging out at the middle, so as to afford a handle. (See Appendix A to Leaf and Bayfield's *Iliad*, p. 548: London, 1895.) There is no allusion in the Homeric poems to a *πόρπαξ*. But the words of Sophocles here are to be interpreted with reference to the Greek shield of the fifth century B.C., and not in the light of Homeric archaeology. Eustathius (p. 995. 19) scented the anachronism: *ὅρα δὲ ὡς οὐδὲ τὸ τοῦ Αἴαντος σάκος πόρπακα εἶχεν, ἀλλὰ τελαμῶνος ἤρτητο, ἴσως δὲ καὶ κανόνι μετήγετο* (alluding to the horizontal *κανών* just mentioned).

The *πόρπαξ* is expressly distinguished from the *ὄχανον* (or *ὀχάνη*) by Plutarch, who says that Cleomenes III. first taught the Spartans *τὴν ἀσπίδα φορεῖν δι' ὀχάνης, μὴ διὰ πόρπακος* (*Cleom.* 11). But, as *ὀχάνη* was a word of general meaning ('handle'), it is not surprising to find it sometimes used as a synonym for *πόρπαξ*: thus *αὐτοῖσι τοῖς πόρπαξιν* in Ar. *Eq.* 849 is explained in the scholium by *σὺν αὐταῖς ταῖς ὀχάναις*.

601—603 The emendations here may be classified as (I) those which keep *ποίᾳ*, or *πόᾳ*, and (II) those which alter it.

I. 1. Bergk writes:

> *Ἰδᾷδι μίμνων χειμῶνι πόᾳ τε μηνῶν*
> *ἀνήριθμος αἰὲν εὐνῶμαι:*

i.e., 'remaining in the land of Ida, in winter *and summer*, through countless months' etc. For this use of *πόᾳ* as = 'the grass-season,' 'summer,' cp. Rhianus *ap.* Paus. 4. 17. 6 *χείματά τε ποίας τε δύο καὶ εἴκοσι πάσας*: Callimachus fr. 182 *ἐπ' ἐννέα ποίας*: *Anthol.* 7. 731 *τέσσαρας πόας*. But this absolute use of *πόᾳ* is extremely harsh. And *χειμῶνι* is improbable, for a reference to the *λειμών* on which they were encamped is most natural here (cp. Aesch. *Ag.* 559, quoted in the commentary).

Nauck adopts Bergk's reading.

2. G. Wolff, accepting *Ἰδᾷδι* from Bergk and *λειμωνίδι* from Erfurdt, reads,

> *Ἰδᾷδι μίμνων λειμωνίδι ποίᾳ μή-*
> *λων ἀνήριθμος αἰὲν εὐνῶμαι.*

The decisive objection to this is that, instead of the ᾱ of *ποίᾳ*, we require a short syllable, answering to the *ο* of *οἰοβώτας* in 614. This objection is not met by making the verse end with the first syllable of *μήλων*. Wolff joins *μήλων* (the MS. reading) with *ποίᾳ* ('grassy sheep-pastures'). He takes *ἀνήριθμος* as = *ἀναρίθμητος* in Eur. *Helen.* 1679,

'of no account,' an explanation which is given by the scholiast here (ἐν οὐδενὶ ἀριθμῷ ταττόμενος ἀλλὰ περιερριμμένος), but which is quite untenable.

3. Elmsley: Ἰδαίᾳ μίμνω λειμωνίδι ποίᾳ **μέλων**, as = 'captive to': cp. Eur. *Helen.* 196 f. Ἰλίου κατασκαφὰν | πυρὶ μέλουσαν δαΐῳ. But this destroys the metre.

II. Emendations which alter ποίᾳ.

1. Hermann (formerly):

Ἰδαῖα μίμνω **λειμώνι' ἄποινα** μηνῶν
ἀνήριθμος αἰὲν εὐνώμᾳ
χρόνῳ τρυχόμενος,

i.e., 'I await my reward for (bivouacking on) the meadows of Ida, through countless months, ever worn by the steady march of time.' (εὐνώμᾳ, the reading of Triclinius for the MS. εὐνόμᾳ, = εὐκινήτῳ.) Dindorf adopted this reading (ed. 1860): but in the 6th ed. of his text (Teubner), Mekler gives μίμνων...εὐνῶμαι.

2. Hermann afterwards read:

Ἰδαῖα μίμνω λειμώνια **κῆλ' ἀμύνων**,
ἀνήριθμος αἰὲν εὐνώμᾳ
χρόνῳ τρυχόμενος.

The λειμώνια κῆλα here are 'the arrows of the meadow-frosts,' the πάγων ἐναίθρεια...βέλη of *Ant.* 358.

3. Schneidewin (formerly):

Ἰδαῖα μίμνω λειμώνια **πίσε' ἀλγέων**
ἀνήριθμος, αἰὲν εὐνώμᾳ etc.

Cp. *Il.* 20. 9 πίσεα ποιήεντα: and for ἀλγέων ἀνήριθμος, *El.* 232 ἀνάριθμος...θρήνων.

4. Hartung:

Ἰδαῖα **μένων** λειμώνια **ποίμνια μήλων**.
ἀνήριθμος αἰὲν ἄρνυμαι.

He explains this (p. 183) to the following effect: 'remaining here, I am constantly engaged in capturing flocks without number on the meadows of Ida' (ἀνήριθμος referring *in sense* to the booty): *i.e.*, ample spoil is the only result of the campaign. To justify the metre, he supposes that in the antistrophe (614) Ἄρει has ᾰ, and changes οἰοβώτας there to ἀϊοβώτας (Hesych. ἀϊόν· μάταιον).

5. Wecklein reads:

Ἰδᾷδι μίμνων **λειμῶνι πάγων ἐλεί-**
ων ἀνήριθμος αἰὲν εὐνῶμαι,

'I remain encamped on the meadows of Ida, with endless sufferings from the frosts on the marshy ground.' Cp. Aesch. *Ag.* 335 f. τῶν ὑπαιθρίων πάγων | δρόσων τ' ἀπαλλαγέντες. [Ἰδᾷδι is then an adj. of fem. form used with a masc. subst., for λειμών is never fem. It would seem better to take Ἰδᾷδι as = Ἰδᾷδι γῇ.]

6. Lobeck's conjecture, λειμώνι' ἔπαυλα μήλων, is adopted by (*a*) Moritz Seyffert, who reads μίμνων and εὐνῶμαι, taking ἀνήριθμος as = 'of no account.' (*b*) Blaydes, who reads ναίων (instead of μίμνων) and εὐνῶμαι. He has μήλων in his text, but in his note μηνῶν, joining it with ἀνήριθμος. (*c*) Paley, who writes

Ἰδαῖα μίμνω λειμώνι' ἔπαυλα μήλων
ἀνήριθμος αἰὲν ἐνναίων,

and renders, 'It is long since I have been waiting here, living all the time in the homesteads on Ida' [rather 'in quarters on the meadows of Ida'] 'amidst countless sheep.'

7. Campbell in his note proposes

Ἰδαῖα μίμνων λειμώνι' ὕπαιθρα, μηνῶν
ἀνάριθμος αἰὲν εὐνῶμαι,

which he renders, 'Abiding out-door hardships in moist Trojan fields, I make my bed there, months without number.'

650 f. κἀγὼ γάρ, ὃς τὰ δεῖν' ἐκαρτέρουν τότε,
βαφῇ σίδηρος ὥς, ἐθηλύνθην στόμα
πρὸς τῆσδε τῆς γυναικός.

An interesting discussion of this passage took place a few years ago between two German writers, each of whom possessed the advantage of being able to speak with authority on the technical aspect of the question. In 1885 Herr R. Paehler published at Wiesbaden an essay on the tempering of steel in antiquity (*Die Löschung des Stahles bei den Alten*). Holding that the words βαφῇ σίδηρος ὥς should be taken with ἐθηλύνθην στόμα, he objected to βαφῇ that it must denote a *hardening*, not a *softening*, process; and therefore proposed to read βαύνῃ, 'furnace,' a word recorded by Hesychius, though βαῦνος or βαυνός seems to have been the more usual form. The sense then would be, 'my keen edge has been softened, as iron is softened in the furnace.' (Cp. Verg. *Aen.* 8. 446 *chalybs vasta fornace liquescit.*)

The emendation thus suggested was discussed by Prof. Hugo Blümner, in his *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern* (Leipsic, 1887), vol. IV., pp. 345 ff. His main objection to it is of unanswerable force. If Ajax compares his altered mood to iron which has been *softened in the fire*, then the iron which was previously hard (the image of his former mood, implied in ἐκαρτέρουν τότε) must be the iron *ore*, before it has been worked by the smith; whereas ἐθηλύνθην στόμα shows the comparison to be with a weapon, whose edge, once keen and hard, has now been dulled. But, while rightly defending βαφῇ, as the cold bath in which heated iron is plunged to temper it, Prof. Blümner agrees with Herr Paehler in assuming that the words βαφῇ σίδηρος ὥς must refer to what *follows*, and so proposes to change ἐθηλύνθην into ἐθηγάνθην, 'whetted.' Replying to his critic in the *Neue Jahrbücher f. Philologie und Paedagogik* (1887, pp. 171—194), Paehler has no difficulty in showing that ἐθηγάνθην (from θηγάνω, given by Hesych. as = θήγω) is not warranted here by such late forms as ᾐσθάνθην or the dubious ηὐξήνθην. On this

point each of the disputants saw half of the truth; *βαφῇ* is right, but so is *ἐθηλύνθην*: the words *βαφῇ σίδηρος ὡς* must be referred, not to what follows, but to what precedes; not to *ἐθηλύνθην* but to *ἐκαρτέρουν*.

The chief interest of the discussion for students of Sophocles consists, however, in the clearness with which two points are brought out in the course of it. (1) *βάπτειν* and *βαφή* were familiar terms in reference to the tempering of iron by the cold bath. To the passages quoted in the commentary may be added Plut. *Mor.* 136 A *ὥσπερ τὸν βαπτόμενον σίδηρον*, 'like hot iron when it is plunged in the bath.' Id. *Alex.* 32 *μάχαιραν . . θαυμαστὴν βαφῇ καὶ κουφότητι* ('*temper* and lightness'). *Pyrrh.* 24 *βαφῆς ἀρετῇ τοῦ σιδήρου* ('the excellent *temper* of the blade'). The Latin word was *tingere*: Ov. *Met.* 9. 170 *gelido ceu quondam lamina candens Tincta lacu* (cp. Verg. *G.* 4. 172, etc.). The ancients believed that much depended on the quality of the water used in this process. Martial's birthplace, Bilbilis in Celtiberia, owed its reputation for steel blades partly to the supposed virtue in this respect of the Salo (*Xalon*) which flowed past it,—*Armorum Salo temperator*, as he calls it (*Epigr.* 4. 55. 15); cp. *Epigr.* 14. 33 (*pugio*) *Stridentem gelidis hunc Salo tinxit aquis.*

(2) In the second part of the scholium on *Ai.* 651 it is suggested that *βαφῇ* could refer to an *oil-bath*, by which iron is *softened*: *διττῶς βάπτεται ὁ σίδηρος· εἰ μὲν γὰρ μαλθακὸν βούλονται αὐτὸν εἶναι ἐλαίῳ βάπτουσιν, εἰ δὲ σκιρόν, ὕδατι.* But the oil-bath was never a *softening* process; it was merely a milder tonic, used for the finer kinds of steel-work, to avoid the danger of brittleness, which, in their case, might result from immersion in cold water. Hippocrates refers to it (vol. 1. p. 294 ed. Kühn), *σιδηρίου βαφέντος εἰς ἔλαιον*: and Plutarch explains its use, *De primo frigore* 13. p. 950 C *βελόνας δὲ καὶ πόρπας σιδηρᾶς καὶ τὰ λοιπὰ τῶν ἔργων οὐκ ὕδατι βάπτουσιν ἀλλ' ἐλαίῳ, τὴν ἄγαν ψυχρότητα φοβούμενοι τοῦ ὕδατος, ὡς διαστρέφουσαν.* Plin. *H. N.* 34. 41. § 146 *tenuiora ferramenta oleo restingui mos est, ne aqua in fragilitatem durentur.* Paehler, in the essay mentioned above (*Die Löschung des Stahles* p. 18), observes that even *large* steel objects are liable to be made brittle if plunged in cold water when they are at a great heat. With regard to the notion that the oil-bath could soften iron, he mentions that he has disproved it by experiment (*Neue Fahrb.*, 1887, p. 172). Hence one result of the discussion, a result in which both the experts agree, is that the words *βαφῇ σίδηρος ὡς* cannot possibly be taken with *ἐθηλύνθην*.

656 **ἐξαλύξωμαι** (from *ἐξαλύσκω*) is the form given by Hesychius, who quotes it from this passage; while **ἐξαλεύσωμαι** (from *ἐξαλεύω*) is supported by L (with most MSS.), and Suidas.

(1) From **ἀλύσκω** we have the fut. *ἀλύξω* in *El.* 627, and its dual *ἀλύξετον* in *Ant.* 488. The aorist is frequent in Homer (*ἤλυξα Od.* 3. 297, *ἤλυξε Il.* 11. 476, *ἀλύξῃ* 10. 348, *ἀλύξαι* 8. 243, *ἀλύξας* 12. 113 etc.). Aesch. *Pers.* 100 has *ἀλύξαντα*: Eur. *Hec.* 1194 *ἐξήλυξε*, *Bacch.* 734 *ἐξηλύξαμεν*, *El.* 219 *ἐξαλύξωμεν*. Thus the aorist active, at least, was thoroughly familiar to Attic Tragedy. The aorist middle occurs only here.

(2) From ἀλεύω the fut. ἀλεύσω is quoted (*Anecd. Bekk.* p. 383, 4) as used by Sophocles in the sense of φυλάξω. The aorist ἤλευσα is used by Aeschylus, but only in the sense of *averting*: *Theb.* 87 ἀλεύσατε: *ib.* 141 and *Suppl.* 528 ἄλευσον. The only aorist middle which occurs elsewhere is the epic ἠλευάμην (*Il.* 13. 184 etc.).

These facts create the strongest probability that Sophocles would have written ἐξαλύξωμαι rather than ἐξαλεύσωμαι.

679 ff. The maxim of Bias.—Diog. Laert. 1. 5 § 87 (of Bias) ἔλεγέ τε τὸν βίον οὕτω μετρεῖν <? δεῖν> ὡς καὶ πολὺν καὶ ὀλίγον χρόνον βιωσομένους, καὶ φιλεῖν ὡς μισήσοντας· τοὺς γὰρ πλείστους εἶναι κακούς. If Bias really assigned this ground for his maxim, then Sophocles is true to its original spirit when he makes Ajax give a similar reason,—τοῖς πολλοῖσι γὰρ | βροτῶν ἄπιστός ἐσθ' ἑταιρείας λιμήν (682 f.). The prevalent sentiment of antiquity probably regarded φιλεῖν ὡς μισήσοντας as a cynical precept. Thus Aristotle recommends a speaker, if he desires to appear amiable, to say, οὐ δεῖ, ὥσπερ φασί, φιλεῖν ὡς μισήσοντας, ἀλλὰ μᾶλλον μισεῖν ὡς φιλήσοντας (*Rhet.* 2. 21 § 13). Cicero speaks very strongly, *De Amic.* 16. 59: (*Scipio*) *negabat ullam vocem inimicitiorem amicitiae potuisse reperiri quam eius qui dixisset ita amare oportere ut si aliquando esset osurus: nec vero se adduci posse ut hoc, quemadmodum putaretur, a Biante esse dictum crederet, qui sapiens habitus esset unus e septem; impuri cuiusdam aut ambitiosi aut omnia ad suam potentiam revocantis esse sententiam.* On this view, the thought underlying φιλεῖν ὡς μισήσοντας is, 'human friendship is never trustworthy.'

But evidently the maxim is susceptible of another interpretation. It could be explained as a rule of prudence, not necessarily tinged with cynicism: then the thought would be, 'It is a serious thing to put oneself unreservedly in any one's power; therefore be careful whom you admit to your intimacy.' This is the construction put upon the precept by Demosthenes, or. 23 § 122: ἔστι γὰρ οὐχ ὑγιαινόντων, οἶμαι, ἀνθρώπων οὔθ' ὅταν τινὰ ὑπειλήφωσι φίλον, οὕτω πιστεύειν ὥστε, ἂν ἀδικεῖν ἐπιχειρῇ, τὸ ἀμύνασθαι σφῶν αὐτῶν ἀφελέσθαι, οὔθ' ὅταν ἐχθρόν τινα ἡγῶνται, οὕτως αὖ μισεῖν ὥστε, ἂν παυσάμενος βούληται φίλος εἶναι, τὸ ποιεῖν ἐξεῖναι ταῦτα κωλῦσαι· ἀλλ' ἄχρι τούτου καὶ φιλεῖν, οἶμαι, χρὴ καὶ μισεῖν, μηδετέρου τὸν καιρὸν ὑπερβάλλοντας. (All this is compatible with unreserved confidence in proved friends.)

Bacon's criticism is in a similar spirit, *De Augm. Scient.* VIII. c. 2: *Septimum praeceptum est antiquum illud Biantis; modo non ad perfidiam, sed ad cautionem et moderationem adhibeatur;* Et ames tanquam inimicus futurus, et oderis tanquam amaturus. *Nam utilitates quasque* [? *quasdam*] *mirum in modum prodit et corrumpit, si quis nimium se immerserit amicitiis infelicibus, molestis et turbidis odiis, aut puerilibus et futilibus aemulationibus.* That is, the precept is not to be understood as excusing disloyalty to friends (*perfidiam*), but merely as a warning against rashness in forming ill-chosen intimacies, which may afterwards prove embarrassing.

Montaigne, in referring to the maxim, draws a like distinction: 'Ce précepte, qui est si abominable en ceste souveraine et maistresse amitié,

il est salubre en l'usage des amitiez ordinaires et coustumières' (*Essais*, I. c. xxviii.). La Bruyère's comments are curious (*Caractères*, c. 4, §§ 55, 56, vol. I. p. 208 in the edition of M. Servois, 1865):—'Vivre avec ses ennemis comme s'ils devoient un jour être nos amis, et vivre avec nos amis comme s'ils pouvaient devenir nos ennemis, n'est ni selon la nature de la haine, ni selon les règles de l'amitié; ce n'est point une maxime morale, mais politique.' He then gives his own rule:—'On ne doit pas se faire des ennemis de ceux qui, mieux connus, pourroient avoir rang entre nos amis. On doit faire choix d'amis si sûrs et d'une si exacte probité, que venant à cesser de l'être, ils ne veuillent pas abuser de notre confiance, ni se faire craindre comme ennemis.' But, as Spedding remarks (*Bacon's Works*, vol. I. p. 788, n. 2), this might be paraphrased, 'Treat no man as your enemy until you are *sure* that he can never deserve to be your friend, make no man your friend unless you are *sure* that he will never become your enemy': and, since such certainty is unattainable beforehand, La Bruyère's own precept comes to much the same thing as that which he is criticising.

It may be observed that the version by Publilius Syrus (in Gellius, *Noct. Att.* 17. 14), *Ita amicum habeas, posse ut fieri hunc inimicum putes*, makes the maxim more definitely cynical than it is in its Greek form, φιλεῖν ὡς μισήσοντας.

869 κοὐδεὶς ἐπίσταταί με συμμαθεῖν τόπος.

I. The following conjectures keep συμμαθεῖν (or merely modify it to συμμαθών).

1. Campbell: κοὐδεὶς ἐφίσταταί με συμμαθεῖν τόπος. 'And no spot arrests me that I may share its secret.' (For this causal sense of the middle ἐφίσταμαι, see my note on *Tr.* 339.) So Meineke also, but with συμμαθών.

2. Moritz Seyffert: κοὐδεὶς ἐφίστα τοῦ με συμμαθεῖν τόπος. 'And no place invited me to pause, that I might learn its secret.' (ἐφίστα imperf.: τοῦ...συμμαθεῖν, gen. expressing the aim or object.) Wecklein adopts this.

3. Dindorf: κοὐδεὶς ἐπίσταταί σφε συμμαθὼν τόπος. (Meaning, apparently, 'No place is conscious that it shares the secret concerning him.')

II. Conjectures which substitute some other verb for συμμαθεῖν.

1. Hartung: κοὐδεὶς ἐπίσταταί με συμβαλεῖν τόπος (*sc.* τῷ Αἴαντι, 'that I have met with him').

2. Linwood: κοὐδεὶς ἐπίσταταί σφε συμβαλεῖν ὅπου. ('No one can conjecture where he is.')

3. Heimsoeth: κοὐδεὶς ἐπίσταταί με νουθετεῖν τόπος.

4. Blaydes (*inter alia*): κοὐδεὶς ἐπίσταταί σφε σημαίνειν τόπος. Or κοὐ. ἐ. σφέ μοι φράζειν τόπος (G. Wolff suggests σφε ποῦ λάθει).

5. Herwerden: κοὐδεὶς ἐφίστασθαί με συμπείθει τόπος.

966—973

966 ἐμοὶ πικρὸς τέθνηκεν ἢ κείνοις γλυκύς,
967 αὐτῷ δὲ τερπνός· ὧν γὰρ ἠράσθη τυχεῖν
968 ἐκτήσαθ' αὐτῷ, θάνατον ὅνπερ ἤθελεν.
969 τί δῆτα τοῦδ' ἐπεγγελῷεν ἄν κάτα;
970 θεοῖς τέθνηκεν οὗτος, οὐ κείνοισιν, οὔ.
971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.
972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ
973 λιπὼν ἀνίας καὶ γόους διοίχεται.

(1) R. Enger (in *Rhein. Mus.* 14. 475 ff.) proposes to strike out verses 969, 970, 973, and to arrange the remaining five verses in the following order:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.
972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν· ἀλλ' ἐμοὶ
966 πικρὸς τέθνηκε <μᾶλλον> ἢ κείνοις γλυκύς,
967 αὐτῷ δὲ τερπνός· ὧν γὰρ ἠράσθη τυχεῖν
968 ἐκτήσαθ' αὐτῷ, θάνατον ὅνπερ ἤθελεν.

(2) A. Zippmann (*Atheteseon Sophocl. specimen*, p. 34, Bonn, 1864) would strike out *vv.* 966, 969, 970, and arrange the rest as follows:—

971 πρὸς ταῦτ' Ὀδυσσεὺς ἐν κενοῖς ὑβριζέτω.
972 Αἴας γὰρ αὐτοῖς οὐκέτ' ἐστίν, ἀλλ' ἐμοὶ
973 λιπὼν ἀνίας καὶ γόους διοίχεται,
967 αὐτῷ δὲ τερπνός· ὧν γὰρ ἠράσθη τυχεῖν
968 ἐκτήσαθ' αὐτῷ, θάνατον ὅνπερ ἤθελεν.

Others would be content simply to strike out three verses, without changing the order of the five which remain. Thus:

(3) Leutsch and Dindorf would omit vv. 966, 967, 968.

(4) Schneidewin, 969, 972, 973.

(5) A. Schöll, 971, 972, 973.

All the above-mentioned critics, whether they change or do not change the order of the verses which they spare, have the same object in view, viz., to get rid of three verses here, so that Tecmessa's speech of ten lines in vv. 915—924 may correspond in length with her speech in this place, which now consists of thirteen lines (961—973). For they regard vv. 879—924 as forming the strophe of the κομμός, to which vv. 925—973 form the antistrophe.

Nauck's view is peculiar. As he rejects two verses (918, 919) in Tecmessa's former speech, thus reducing it to eight verses, so here he has to get rid, not of three, but of five verses. He accordingly brackets 966, 967, 968, 969, 970.

The truer view seems to be that the strophe consists of vv. 879—914, to which vv. 925—960 form the antistrophe. There is no necessity, on this view, that Tecmessa's speech of ten lines in 915—924 should be balanced by one of the same length here.

The diversity of opinion among the critics as to which verses should be deleted curiously illustrates the arbitrary character of such processes.

As to the objections which have been made to verses 966—973, on the ground of their alleged incoherence, see the note in the commentary, where the train of thought is traced.

1028—1039 σκέψασθε...κἀγὼ τάδε.

NOTE I. R. Morstadt (*Beiträge zur Exegese u. Kritik d. Soph. Ajas*, pp. 30 f., 1863), and Nauck, reject these twelve verses on several grounds. (1) It is far-fetched and forced to compare the girdle, by which Hector was dragged till he died, with the sword on which Ajax fell.—The point of this objection is that Hector did not *kill himself* with the girdle. But, for a poet desirous of illustrating the maxim, ἐχθρῶν ἄδωρα δῶρα, it was enough that the girdle had been instrumental in the death of Hector, as the sword in the death of Ajax. (2) The analogy, incomplete as it is, obtained only by supposing, in contradiction to the *Iliad*, that Achilles, instead of slaying Hector in fight, took him alive, and tortured him to death.—It is true that this divergence from the *Iliad* is remarkable; of that I shall speak in Note II. But such divergence is not in itself a legitimate reason for questioning that Sophocles wrote these verses. (3) πρισθείς in v. 1030 is unintelligible; and the active μηχανᾶν in v. 1037 is suspicious.—These points are dealt with in my commentary. (4) Verses 1036, 1037 are a tame commonplace; and vv. 1038, 1039 are very strange (in Nauck's words, 'klingen sehr wunderlich').—It is difficult to comprehend this objection. The four verses in question are perfectly in harmony with the style of Greek Tragedy; nor is anything in their composition unworthy of Sophocles. (See commentary.)

NOTE II. The account of Hector's death given in vv. 1029—1031.—The *Iliad* is, so far as we know, the only Greek epic in which the circumstances attending the death of Hector were related. The *Aethiopis* took up the story from the point at which the *Iliad* left off, and began with the events which immediately followed Hector's funeral. The twenty-second book of the *Iliad*, which narrates the slaying of Hector by Achilles, is undoubtedly one of the oldest parts of the poem, as it is also one of the most splendid and the most famous: it is, indeed, the very climax of the epic. Nothing could be less probable than that another epic poet should have set himself to relate the story of Hector's death in a new fashion, representing Achilles as having spared the life of Hector on the battle-field, only that he might mangle him to death by dragging him after his chariot. Such a version, so dishonouring to the hero of the *Iliad*, would also stand in damning contrast with one of its greatest passages. A single circumstance may suffice to illustrate the fixity with which the Homeric Ἕκτορος ἀναίρεσις was established in ancient Greek opinion as the one authentic version of the event. Euripides (*Andr.* 107 f.) makes Andromachè say of Hector,

τὸν περὶ τείχη
εἵλκυσε διφρεύων παῖς ἀλίας Θέτιδος.

She does not say that he was dragged alive (on the contrary, the context implies that he was slain in battle): but the scholiast

notes the incorrect detail, περὶ τείχη, in the tersely emphatic phrase, παρ' ἱστορίαν. Achilles (he says) chased the living Hector round the walls of Troy, but dragged the dead Hector round the tomb of Patroclus. (Vergil perhaps had Euripides in mind when he wrote in *Aen.* 1. 483, *Ter circum Iliacos raptaverat Hectora muros.*) If a deviation from Homer in such a detail was noted as παρ' ἱστορίαν, we can estimate the audacity which would have been required, and the degree of acceptance which would presumably have been obtained, by a poet who set forth a narrative of Hector's death radically different from that of the *Iliad*.

On the other hand it is quite conceivable that a post-Homeric epic poet, who related the contest for the arms of Achilles and the death of Ajax, should have dwelt on the fact that the sword of Ajax was a gift from Hector, and should *incidentally* have attributed fatal consequences to the girdle which Hector received from Ajax. In doing so, he may have alluded to Hector's death as though it had occurred, not in combat, but as a result of the captive being dragged after the chariot. His memory may have been at fault. Or he may have risked this deviation from the *Iliad* in a mere passing allusion, though he would not have ventured upon it in an elaborated account of Hector's death.

On this hypothesis, the verses of Sophocles here would have been suggested, not by a narrative contradictory of the *Iliad*, but by an allusive passage, similar in its context to these verses themselves, which the dramatist may have found in some earlier poem; possibly in the *Aethiopis* or the *Little Iliad*. In any case, it is evident that the account of Hector's death adopted by Sophocles cannot be regarded as his own invention; his manner of referring to it clearly implies some earlier source.

Leontius Scholasticus (*circ.* 550 A.D.) is the reputed author of two epigrams in the *Anthology* (7. 151, 152), both of which refer to the sword and the girdle as having been gifts of fatal omen for Ajax and for Hector respectively. Both epigrams clearly imply the version followed by Sophocles,—viz., that the living Hector was dragged by the girdle :—

(151) Ἕκτωρ Αἴαντι ξίφος ὤπασεν, Ἕκτορι δ' Αἴας
ζωστῆρ'· ἀμφοτέρων ἡ χάρις εἰς θάνατος.

(152) πικρὴν ἀλλήλοις Ἕκτωρ χάριν ἠδὲ φέρασπις
Αἴας ἐκ πολέμου μνῆμ' ἔπορον φιλίης·
Ἕκτωρ γὰρ ζωστῆρα λαβὼν ξίφος ἔμπαλι δῶκεν·
τὴν δὲ χάριν δώρων πείρασαν ἐν θανάτῳ.
τὸ ξίφος εἶλ' Αἴαντα μεμηνότα, καὶ πάλι ζωστὴρ
εἷλκυσε Πριαμίδην δίφρια συρόμενον.
οὕτως ἐξ ἐχθρῶν αὐτοκτόνα πέμπετο δῶρα,
ἐν χάριτος προφάσει μοῖραν ἔχοντα μόρου.

The word αὐτοκτόνα in v. 7, though its use is inaccurate as regards Hector, shows that by δίφρια συρόμενον in v. 6 the writer meant, 'dragged *alive* after the chariot.'

1129 *ἀτίμα.* By proscribing the verb *ἀτιμᾶν*, Nauck would make it necessary to alter the Homeric texts (including those of the Hymns) in about eighteen places. (*a*) Where the future or aorist forms of *ἀτιμᾶν* are now read, he would substitute the corresponding forms of *ἀτιμάζω* with *σσ*: *e.g.*, in *Il.* 8. 163 *ἀτιμάσσουσι* for *ἀτιμήσουσι*: in 1. 11 *ἠτίμασσ'* for *ἠτίμησ'*. (*b*) In other cases he would substitute forms from *ἀτίζω*: *e.g.*, in *Od.* 21. 99 *ἄτιζεν* for *ἀτίμα*.

1135 *ψηφοποιός.* Others explain :—(1) 'Making votes' by tampering with the *ψῆφοι* at the counting. This is a needlessly coarse interpretation, even if it could be supposed that one of the competitors could have had the opportunity for such a fraud. (2) J. van Leeuwen: 'Making *ψῆφοι*' *of clay*, and giving them to those judges who were favourably disposed towards Ajax. These *ψῆφοι* would never come out of the voting urn (which the critic conceives as having water in it). Cp. the *δραπέτης κλῆρος* of v. 1285.

The word *ψηφοκλέπτης* was used in the sense of *ψηφοπαίκτης*, a 'juggler,' who causes *ψῆφοι* or balls to disappear (Athen. p. 19 B, etc.). Suidas gives *ψηφολόγος* in the same sense. Eustathius (p. 1601. 50) appears to associate that meaning with *ψηφοποιός* here. Cp. Lysias fr. 7 *ψηφοπαικτοῦσι τὸ δίκαιον*. It is very possible that Sophocles may have intended *ψηφοποιός* to *suggest* the idea of juggling, though the word could not be used as a synonym for *ψηφοκλέπτης*, 'juggler.'

1190 *ἀνὰ τὰν εὐρώδη Τροίαν* MSS. = 1197 *ἰὼ πόνοι πρόγονοι πόνων.*

I. Like the emendation of Ahrens, *ἀν τὰν εὐρώδεα Τρωΐαν*, which I have adopted, there are some others which require no change in v. 1197.

1. Wecklein: *ἀν' ἀνεμώδεα Τρωΐαν* (the initial *ἀ* of the adj. being long, as if it were Doric for *ἠν-*). Cp. Philostratus *Imag.* 1 *Σκῦρος . . ἣν ὁ θεῖος Σοφοκλῆς ἀνεμώδεα καλεῖ* (fr. 509 Nauck). This conjecture would account for the fact that a few MSS. add *ἠνεμόεσσαν* after *Τροίαν* (see cr. n.). The drawback to it is the long *ἀ*, for *ἠνεμώδης* seems a questionable form.

2. G. Wolff: *ἀν' ἀερώδεα Τρωΐαν*. *ἀερώδεα* is the conjecture of Hermann (see below), who took it from the scholium (on *εὐρώδη*), *σκοτεινὴν καὶ ἀερώδη τοῖς Ἕλλησιν*. But as *εὐρώεις* was erroneously connected with *εὐρύς* by some of the later grammarians (see n. on 1167), so *εὐρώδη* might be erroneously explained by *σκοτεινὴν καὶ ἀερώδη*: for *σκοτεινά* is one of the meanings given by Hesychius to *εὐρώεντα*.

3. M. Seyffert: *ἄνατον εὐρυεδεῖ Τροίᾳ*. (He supposes the *οι* to be short.)

II. Emendations which involve a change in the antistrophe, v. 1197.

1. Hermann: *ἀν' αἶαν ἀερώδεα Τρωΐαν*, and in 1197 *ἰὼ πόνοι, <πόνοι> πρόγονοι πόνων.*

2. Dindorf: *ἀν' εὐρώδη Τροΐαν*, and in 1197 *ἰὼ πόνοι πρόπονοι.*

3. Bergk (ed. 1858, adnot. crit. p. xliv): ἀν' ἀκτὰν εὐρυεδῆ. He would omit Τροίαν as a marginal gloss, and in 1197 read ἰὼ πόνοι πρὸ πόνων.

4. Blaydes: ἀν τὰν εὐρυεδῆ Τροίαν, and in 1197 ὦ μόχθοι πρόγονοι μόχθων.

1252 ἀλλ' οἱ φρονοῦντες εὖ κρατοῦσι πανταχοῦ. Michael Apostolius (*circ.* 1470 A.D.), quoting this verse in his Συναγωγὴ Παροιμιῶν, subjoins another to it, viz. ὁ γὰρ φρονῶν εὖ πάντα συλλαβὼν ἔχει, and adds Σοφοκλέους, as if that poet were the author of both. The error arose from his having found the two verses together in a collection of commonplaces and proverbs by the monk Maximus Confessor (born at Constantinople *circ.* 580 A.D.), who, however, had attributed only the first verse to Sophocles: see *Paroemiographi Graeci*, ed. Leutsch and Schneidewin, vol. II. p. 765.

The verse ὁ γὰρ φρονῶν εὖ πάντα συλλαβὼν ἔχει is ascribed by Stobaeus (*Flor.* 3. 17) to the tragic poet Chaerêmon (*circ.* 380 B.C.), among whose fragments it is included by Nauck (*Trag. Graec. Frag.*, p. 788, 2nd ed.).

1276 ff.
ἀμφὶ μὲν νεῶν
ἄκροισιν ἤδη ναυτικοῖς ἑδωλίοις
πυρὸς φλέγοντος, ἐς δὲ ναυτικὰ σκάφη
πηδῶντος ἄρδην Ἕκτορος τάφρων ὕπερ.

1. ἑδώλια as = *a raised quarter-deck* at the stern of the ship.—This meaning came through that of a *sitting-place* for those who were not employed, as ἐρέται or ναῦται, in rowing or working the ship. It appears clearly in Her. I. 24, where the passenger Arion, and the officers of the ship to whom he makes his request, are at first together on the ἑδώλια at the stern. From the raised ἑδώλια Arion springs into the sea. That passage is strikingly illustrated by one of Lycophron (295 ff.), where Cassandra imagines the scene which will ensue when the Trojans have set fire to the Greek ships. The Greeks, pressed by the victorious enemy, will spring from the high ἑδώλια of their ships, either towards the 'ensigns' *at the stern* (ἄφλαστα καὶ κόρυμβα), or towards the rowers' benches (κληδῶν θρόνους, the μέσην νέα of Her. I. 24), and will dye the foreign soil with their blood:—

ἄφλαστα καὶ κόρυμβα καὶ κληδῶν θρόνους
πυκνοὶ κυβιστητῆρες ἐξ ἑδωλίων
πηδῶντες αἱμάξουσιν ὀθνείαν κόνιν.

(Lycophron, with his usual taste for rare constructions, means the accusatives ἄφλαστα καὶ κόρυμβα etc. to be taken with πηδῶντες, as denoting the points *towards which* they leap; an admissible usage, but not like πηδῶντα πεδία in *Ai.* 30.) In the *Thesaurus* of Stephanus, where the words ἐξ ἑδωλίων πηδῶντες are cited, Dindorf quotes a scholium which correctly explains ἑδωλίων there as τῶν σανιδωμάτων καὶ καταστρωμάτων τῆς νεώς. The scholiast, wishing to be explicit, added καταστρωμάτων, because the term σανιδώματα ('planking,' 'plank-

fittings') was too vague; it could include the rowers' benches. Thus Suidas distinguishes three senses of ἑδώλια:—(1) *σανιδώματα, κυρίως τῶν πλοίων, ἐφ' ὧν οἱ ἐρέται καθέζονται.* For this sense, 'rowers' benches,' he gives no reference to literature. (2) *καθέδραι ἢ ἑδράσματα, i.e., sedes,* abodes; for which he quotes Soph. *El.* 1393, *ἀρχαιόπλουτα πατρὸς <εἰς> ἑδώλια.* (3) He then adds, *καὶ ἑδωλίοισι παρ' Ἡροδότῳ ὑποστρώμασι* (here = *καταστρώμασι*) *νηός· Σοφοκλῆς· ἄκροισιν ἤδη ναυτικοῖς ἑδωλίοις.* It would appear, then, that he regarded Her. 1. 24 as the *locus classicus* for ἑδώλια as = 'deck,' and took that to be the meaning of the word in *Ai.* 1277. In *Etym. Magn.* p. 455, 4 (cited by Dindorf on Steph. *Thes. l.c.*) ἑδώλιον is identified with *τόπον τῆς νεὼς βάσιν ἔχοντα, i.e.,* 'a *raised* place in the ship' (*βάσις* being the substructure on which the raised deck rests).

The passage of the *Helena* (1571), where Helen sits, apart from the rowers, *ἐν μέσοις ἑδωλίοις,* perfectly suits this interpretation. In *Cycl.* 238 ἑδώλια denotes the place in the ship to which a prisoner is to be consigned (*συνδήσαντες, ἐς θάδώλια | τῆς νηὸς ἐμβαλόντες*): and this might well be the raised deck at the stern, where he would be kept under guard, apart from the crew.

There is, then, ample warrant for interpreting ἑδωλίοις here as the raised decks of the ships.

2. The next question is whether ἄκροισιν should be taken (1) as denoting the position of the ἑδώλια *at the end,* stern, of each ship; or (2) as = *topmost,* denoting that the ἑδώλια was the highest part of the ship. In the commentary I have given reasons for preferring the first view: viz. (*a*) that Sophocles may have had in mind how the Trojans fired the first Greek ship *at the stern* (*Il.* 16. 124 *ὣς τὴν μὲν πρύμνην πῦρ ἄμφεπεν*): and (*b*) that, on the other hand, the height of the raised decks of the Homeric galleys above the ground was not great enough to make ἄκροισιν, in the sense of 'topmost,' appropriate,—as though the burning of some lofty structure were in question. If it be said that the word ἤδη rather favours the sense 'topmost,' we may reply that ἤδη is equally forcible as marking the critical moment when the flames had just taken hold on the ships at their sterns.

3. The epithet ναυτικοῖς remains to be considered. I have suggested in the commentary two considerations by which it may be defended,—viz., that, since ἑδώλια was a word of general meaning, a distinctive epithet, marking its technical sense here, is intelligible, though νεῶν has preceded; and that the iteration, *νεῶν, ναυτικοῖς, ναυτικά,* has some excuse in the emphasis which is here laid on the supreme peril to the *ships,* in which the ultimate safety of the Greek army was at stake. But I fully recognise that *ναυτικοῖς* is a difficulty. Could we join *ἀμφὶ* with *νεῶν,* and take *ἄκροισιν...ναυτικοῖς ἑδωλίοις* as a defining locative dative,—'*about* the ships, *at* their quarter-decks'? The objection arises from the Sophoclean use of *ἀμφί.* In *Ph.* 554 *ἀμφὶ σοῦ* = '*regarding* thee.' In fr. 410, *ὦ ἀμφ' ἐμοῦ στεῖλαι,* the sense *may,* indeed, be locative, but it is uncertain. And those are the only well-attested examples in Sophocles of *ἀμφί* with a genitive; for in *Ph.* 1354 we should read, with L, *ἀμφ' ἐμοί.*

I would gladly adopt the simple remedy (proposed by Bothe and others) of reading ναυτικοῖς θ', but for one consideration. The sense would then be, 'when the flames were already wrapping *the extremities of the ships* and the seats of the ναῦται' (the rowers' benches). Now I doubt whether the phrase νεῶν ἄκρα, meaning 'the extremities (here *the sterns*) of the ships,' is a phrase which an Attic poet would have used. (νηῶν...ἄκρα κόρυμβα in *Il.* 9. 241 is quite another matter.) If Sophocles had meant that here, would he not have rather written πρύμναισιν? (Wecklein, who adopts the insertion of θ', reads ναυτίλοις, comparing Aesch. *Ag.* 1442 ναυτίλων...σελμάτων.)

On the hypothesis that ναυτικοῖς arose from ναυτικά in 1278, Bergk conjectures πευκίνοις (adding, however, θ', which would then be needless): G. Wolff, ποντίοις, or, which is less weak, παγκρατοῦς: but none of these has any probability.

It may be noticed that, though Suidas and other grammarians give 'rowers' benches' as one meaning of ἑδώλια, that particular sense of the word does not seem to occur in classical Greek literature. The ordinary term for rowers' benches is ζυγά: in poetry we have κληῖδες (*Odyssey*), and σέλματα. This circumstance, which may be accidental, could not safely be urged as an objection to taking ἑδωλίοις here as = 'rowers' seats.' At the same time it should be remembered that the well-attested sense of ἑδώλια as = 'quarter-deck' was derived from the primary sense of 'seats' for passengers and other *non*-rowers;—seats, presumably, of another and more comfortable kind than the rowers' benches. The antithesis with ζυγά thus implied in that sense of ἑδώλια may help to explain why we do not, as a matter of fact, find ἑδώλια used to denote the benches of the oarsmen.

One remark in conclusion. I formerly acquiesced in the view that (*without* inserting θ' after ναυτικοῖς) we should explain ναυτικοῖς ἑδωλίοις as 'the seats of the rowers.' The decisive objection to that view, as I now think, is ἄκροισιν. It must then mean 'topmost': but the rowers' seats could be so called only relatively to the planks lining the bottom and sides of the vessel. It is not conceivable that a poet so familiar with Homer should have imagined the Homeric ship as a trireme, and ἄκροισιν, therefore, could not possibly be explained as intended to denote the benches of the θρανῖται.

1416 f. κοὐδενί πω λῴονι θνητῶν.
[Αἴαντος, ὅτ' ἦν, τότε φωνῶ.]

The attempts to expand v. 1416 from a paroemiac into an anapaestic dimeter have not been very felicitous. (I should prefer the insertion of δή before πω to any of them.)

1. Brunck: κοὐδενί πω λῴονι τῶν θνητῶν.
2. Erfurdt: κοὐδενὶ πώποτε λῴονι θνητῶν.
3. Hermann (formerly):
κοὐδενί γ' ὥτινι λῴονι θνητῶν.

But he afterwards preferred to leave v. 1416 untouched, and to delete v. 1417.

4. Bothe: *κἂν οὐδενί πω λῴονι θνητῶν.*

He meant the construction to be *καὶ (πονήσας) ἄν.* Lobeck suggested *καὶ ἐπ' οὐδενί κ.τ.λ.*

5. Schneider: *κοὐδενί τῳ πω λῴονι θνητῶν.*

6. Musgrave: *κἀπ' οὐδενί πω λῴονι θνητῶν*
Αἴαντος ὀτλεῖν τόδε φωνῶν.

I.e., 'and saying (while he toils) that he never bore this toil for a better man than Ajax.'

7. Moritz Seyffert: *κοὐδενί πω λωΐονι θνητῶν.*

He takes Αἴαντος as depending on λωΐονι, and the words *ὅτ' ἦν, τότε φωνῶ*, as a pathetic after-thought,—'I speak of the time when he lived.' Almost alone among modern critics, Seyffert is strenuous in his vindication of v. 1417, which he designates as 'unum ex pulcherrimis, ut nobis videtur, poetae ornamentis.'

INDICES.

I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated. When the reference is to a *page*, p. is prefixed to the number.)(means, 'as distinguished from.'

A

ἀγγέλλομαι = ἐπαγγέλλομαι, 1376
ἄγειν γέλωτα, 382
Ἀγροτέρα, Artemis, 178
ἀγχίαλος, of Salamis, 135
ἀγωνάρχης, 572
ἀγώνιος σχολή, 194
ἀδάματος, 450
ἄδαστος, 54
ἆ δή, rare as = οἷα δή, 1043
ἀεὶ μέν followed by καὶ νῦν, 1
ἀείρω, ἄρω, ἄρνυμαι, future and aorist forms from, p. 217
ἀηδοῦς, genit., 628
αἰανής, 672
Αἴας Λοκρός of Sophocles, p. 4
Αἴας, etymology of, 430 f.
Αἴας, vocative, 89
αἰδεῖσθαι with partic., 506 f.
ἀΐδηλος Ἄιδης, 608
Ἄιδης, denoting a place, 635
Αἰδώς, altar of, at Athens, 1076
αἰδὼς and δέος, 1076
αἰθέρα δῦναι, sense of, 1192
αἴθων, of iron, 147: of a man, 221
αἴλινον, barbaric, 627
ἀϊστόω, 515
αἰσχύνη, as = *verecundia*, 1079
αἰχμάζειν χέρα, 97
Αἰχμαλωτίδες of Sophocles, p. 3
αἰών = 'life-destiny,' 645
ἀκμή, οὐχ ἕδρας, = ἱδρυτέον, with acc., 811 f.
ἀκούειν τινὰ (= περί τινος) ὡς κ.τ.λ., 1141
ἀκούουσιν, τοῖς, λέγε, 591
ἄκρα γλῶσσα, sense of, 238
ἄκρας νυκτός, 285
ἁλᾶσθαι, fig., of doubt, 23
ἁλάστορες, said of men, 374
ἄλημα, 381
ἁλιάδαι, fishermen, 880
ἁλίπλακτος, 597
ἁλίρροθοι πόροι, 412
ἀλλ' οὐδὲ μὲν δή, in rejecting an alternative, 877
ἀλλά, in an appeal, 361: in assent, 529
,, in two successive clauses, 852 f.
,, followed by γε μέντοι, 1370
,, ..γάρ, elliptical, 167
ἀλλὰ δῆτα, in putting an alternative, 466
ἀλλὰ with οὖν γε, 535
ἄλλος ἀντ' ἐμοῦ, 444
ἄλλος, idiomatic use of, 1260
ἀμέριμνος, 'uncared for,' 1206
ἀμενηνός, 890
ἀμπνοὰς ἔχειν, 416
ἄμυγμα, peculiar use of, 634
ἀμφί with dat., 303, 340
ἀμφὶ ψάμαθον, force of prep. in, 1064

ἀν=ἀνά (apocopè), 1190
ἄν, doubled, 525 f., 1144
ἄν with ἤθελον, 88
ἄνα=ἀνάστηθι, 193
ἀναγκαία τύχη, 485
ἀναπνεῖν with genit., 274
ἀναπνοή, senses of, 416
ἀνασπᾶν λόγους, 302
ἀνατιθέναι, to move *back*, 476
ἀναύδατον, sense of, 715
ἀνεῖσθαι (θεῷ), 1214
ἀνεπτάμαν, 693
ἀνέχει στέρξας, 210
ἀνήκεστος χαρά, 52
ἀνήλωσα, not ἀνάλωσα, Attic, 1049
ἀνήρ=ἄνθρωπος,)(θήρ, 64
ἀνήρ, emphatic, 77
ἀνήριθμος with gen., 603
ἄνθρωπε, voc., rare in trag., 791
ἀνοίγετε, said to those within, 344
ἀνοιμωκτί, 1227
ἄνολβος, of folly, 1156
ἀντατιμάζειν, 1339
ἀντήλιος, instead of ἀνθήλιος, 805
Ἀντηνορίδαι of Sophocles, p. 3
ἀντί, in rhetorical contrast (δοῦλος ἀντ' ἐλευθέρου), 1020, 1182
ἀντιφωνεῖν, constr. of, 771
ἀνύειν Ἅιδαν, 607
ἄοκνος τροφῆς, 563
ἀπαλέξασθαι, 166
ἀπέδραν=ἀπέδρασαν, 167
ἀπείργω εἰσιδεῖν (without μή), 70
ἀπελωβήθη, 217
ἀπευθύνειν (χέρας), 72
ἄπλατος αἶσα, 256
ἀπό, of descent, 202: of parentage, 1229: of result, 1078
ἀποβλαφθῆναι with genit., 941
ἀποκαλεῖν, in a bad sense, 727
ἄποπτος as='unseen,' 15, p. 213
ἀπορρεῖν, 523
ἀπότροπος Ἅιδης, 607
ἀποψύχειν βίον, 1031
ἀπρίξ, 310
ἀπύω, 887
ἀπωθεῖν=ἀτιμάζειν, 446
ἆρα=ἆρ' οὐ; 277
ἄρα, force of, 233
ἀρᾶσθαι, in a good sense, 509
ἀργίπους, 237
ἀρεῖ (fut. midd.) δειλίαν, 75
ἀρέσθαι κλοπὰν ποδοῖν, 248
ἀρέσκει with acc., 584
ἄρη (ᾱ), from ἠράμην, 129, 192
Ἄρης with ᾱ, 254, 613: ='a violent death,' 254
ἀριστεύειν καλλιστεῖα, 435
ἀρκεῖν ἔργα, 439
ἀρκεῖν with partic. (ἀρκείτω μένων), 76
ἀροῦμαι (ᾰ), 'win,' p. 217
ἁρπάσαι πεῖραν, 2
ἁρῶ always has ᾱ, p. 217
ἀρωγοὶ ναός, mariners, 201
ἀσάλπιγκτον ὥραν, 291
ἄσκοπος, 'inconceivable,' 21
ἄσπλαγχνος=κακόσπλαγχνος, 472
ἄσσω, transitive, 40
ἀστεργής, 776
ἀσφάδαστος, 833
ἀτάλλειν, 559
ἄτᾶσθαι, 269
ἄτη as='havoc,' 307
ἀτιμᾶν, 1129, p. 236
ἄτρυτα κακά, 788
αὖ, *vicissim*, 62
αὖθις, 'afterwards,' 1359
αὐτοῖς (ἀνδράσιν etc.), with or without σύν, 27
αὐτός between τοὺς and αὐτοῦ, 1132
αὐτός, *sponte sua*, 1099: 'alone,' 1283
αὐτός τε καί, 1387
αὐτοῦ, as=ἐμαυτοῦ, 1132
αὐχενίζειν, 298
ἀφιέναι, leave desolate, 496
ἄφοβοι θῆρες, 366
ἀφορμᾶν, intrans., 290
ἄφρακτος and ἄφαρκτος, 910
ἀφροντίστως, 355
ἄψορρον, adv., 369
ἀψόφητος with gen., 321

B

βάθρον Σαλαμῖνος, 135
βάναυσος, 1121
βαρύνεσθαι, to be incensed, 41
βαρύψυχος, 319
βασιλῆς, as nom., 189: as acc., 390

βάσιν, cogn. acc., 42
βάτω (ᾰ), 1414
βαφή, for iron, 651, p. 229
βία, ἡ, half-personified, 1334
βλάπτειν, said of a god, 456
βλάπτω, genit. after, 941
βλέπειν ἐπί τινι, 345
,, εἴς τι, to look for help to, 399
βλέπειν, ποῖ)(πῶς, 1290
βοτὴρ κύων, 297
βουλή, the Homeric, 749
βουλήσομαι, 681
βρίθειν = *pollere*, 130
βροτῶν, redundantly added, 1358
βρυχᾶσθαι, of a bull, 322

Γ

γάρ, in assent, 82, 951
,, referring to an implied thought, 186
,, in question, 282, 1130
,, prefacing narrative, 285
,, as third word of clause, 522
,, in τί γὰρ δή, prefacing a question, 101
γε, emphasising a whole clause, 812, 1409: in comment, 1127
γελᾶν τινι, to mock at, 957
γέλων and γέλωτα, 303
γε μέντοι, 483
γέ τοι, 534
γενναία δύη, 938
γεννᾶν σῶμα, 1077
γένος, 'creature,' 784
γίγνομαι, with aor. partic., 588
γνώμης, τὸ κέρδιστον, 743 f.
γοναῖς, μηδὲν εἶναι, 1094
γοργῶπις, of Athena, 450
γυμνός, sense of, 464
γυναικὶ κόσμος σιγή, 293

Δ

δάϊος, senses of, 784
δέ = ἀλλά, 12
,, as third word of clause, 116
δεδορκώς, force of, 85
δεῖ σε ὅπως δείξεις, 555 f.
δεννάζειν, 243
δή emphasises adj., 414, 858, 992: or pron., 995
δηλοῖ φανείς, 878
δῆλος with ὡς and fut. partic., 326
δηλοῦν with partic., 471
δημότης ἀνήρ, said of Ajax, 1071
δῆτα as first word of a verse, 986
διὰ παντός, of time, 705
διαπεφοιβάσθαι, 332
διαρρεῖ, fig., 1267
διάστροφοι φρένες, 447
διαφέρεσθαι, *degere*, 511
δικαίως = 'in a full sense,' 547
Δίκη τελεσφόρος, 1390
δικρατεῖς Ἀτρεῖδαι, 251
Διογενής, of Athena, 91
διοίγω, 346
δίπαλτος, 408
διπλάζειν, intrans., 268
δὶς καὶ τρίς, 432 f.
δισσαὶ στρατηγίδες πύλαι, 49
δὶς τόσος, 277
δορί and δόρει, 1056
δορυσσόης, 1188
δουλία, fem., 499
δ' οὖν, with imperat., 114
δουρίληπτος, in a trimeter, 894
δραπέτης κλῆρος, 1285
δρασείειν, 326
δυσλόγιστος, 40
δυστράπελος, 913
δωρεά and δωρειά, 1032
δωρεῖσθαι, constructions of, 1029

Ε

ἔγχος, 'sword,' 95
ἔγωγ', elliptical, 678
ἐδώλια, of a ship, 1277, p. 237
ἐθελοντής and θελοντής, 24
εἰ with fut. ind. after οἰκτίρω etc., 510 f.
εἰδόμην, 351
εἶεν, 101
εἰ καί, peculiar use of, 1127
εἴκειν with cogn. acc., 1243
εἰ μή with aor. ind., ref. to a past *fact* ('granting that..'), 1067
εἰμί understood with ἄξιος, 399: with ἕτοιμος, 813

εἰμὶ κλύων = κλύω, 1320
εἴ ποθι λεύσσων = λεύσσων, εἴ ποθι λεύσσει, 885
εἴργω, fut. forms of, 593
εἴργω and εἴργω, 753
εἰς καιρόν, 1168
εἰς ὄψιν, in respect to it, 876
εἴ..τις, assimilated to the case of a partic. (εἴπερ τινὸς σθένοντος), 488
ἐκ, of a condition, 537, 1083
ἐκεῖ καὶ ἐνθάδε, dead or alive, 1372
ἐκεῖνο, marking a new topic, 94
ἐκεῖνον instead of αὐτόν, 755
ἔκκριτος, *exsors*, 1302
ἐκλύεσθαι, sense of, 531
ἐκνέμεσθαι πόδα, 369
ἐκπέμπεσθαι (midd.), 612
ἐκπίπτειν χθονός, 1177
ἐκπράσσομαι (midd.), 45
ἐκρήξει μάχη, 775
ἐκτίνεσθαι ὕβριν, sense of, 304
ἔκ τινος, = 'on his part,' 1241
ἐκτὸς εἶναι (κακῶν), 88
ἐκ τῶνδε, ὡς, 537.
ἐκφέρειν, bring to one's goal, 7
ἐκ χειρός, senses of, 27
ἐλαύνειν, *vexare*, 275, 504
Ἐλαφηβόλος, Artemis, 178
Ἑλένης Ἀρπαγή, quoted by auct. Argum., 3
ἔλεσθέ με, sense of, 396
ἑλίσσειν πλάταν, 358
ἐλλείπειν with acc., 1379
ἑλλός, 1297
ἐλπίζω with pres. inf., 1052 f.
ἐλπίς, defined by κακή, 606
ἕλωρ, 830
ἔμπα, 563
ἔμπας, followed by καίπερ and partic., 122
ἔμπληκτος, 1358
ἐμπολᾶν, to 'fare' (well or ill), 978
ἐν, of instrument, 732
,, separated from its case, 906
ἐν ὑμῖν χραίνεσθαι φόνῳ, 43: ἐν ἐμοὶ θρασύς, 1315
ἐναγίζειν)(θύειν, p. xxxi, n. 3
ἐν γνώμῃ, sense of, 1038
ἐν δικασταῖς, 1136
ἐνήλλαγμαι, middle sense of, 208
ἔνθα = (ἐκεῖσε) ἔνθα, 657
ἔνθα μή with fut. ind., 657
ἐν πλούτῳ σθένειν, 488
ἐνστάτης, 104
ἔν τινι σῴζεσθαι, 519
Ἐνυάλιος, 179, p. 222
ἐξαλύξωμαι *versus* ἐξαλεύσωμαι, 656, p. 230
ἐξανύσσειν, 926
ἐξεφίεσθαι, 795
ἐξηγεῖσθαι, to expound, 320
ἐξημημένος ῥίζαν, 1178
ἐξίστασθαί τινα, 'avoid' one, 82
ἔοιγμεν = ἐοίκαμεν, 1239
ἐπαινεῖν τι, to assent to it, 1401
ἐπαΐω, 1263
ἐπ' ἄκρων ὁδοιπορεῖν, 1230
ἐπακτὸς ἀνήρ, a paramour, 1296
ἐπ' ἀριστερά, 183
ἐπαρκεῖν πημονάν, 360
ἐπᾴσσειν)(ἀπᾴσσειν, 305
ἔπαυλα, senses of, 603
ἐπεγγελᾶν, 454
ἐπεῖναι, of attendant circumstance, 1216
ἔπειτ' ἐπειδή, 61
ἐπεντύνειν, 451
ἐπ' ἐξειργασμένοις, 377
ἐπέρχομαι, to come *after*, 438
ἐπευθύνειν (*v.l.*), 451
ἐπέχειν with gen., 50
ἔπη and λόγοι, 1096
ἐπιβαίνειν, absol., 'embark,' 358
,, with acc., 138
ἐπιβρόντητος, 1386
ἐπιγιγνώσκω with partic., 18
ἐπὶ δυσκλείᾳ, *for* it, 143
ἐπιπάροδος of Chorus, 813 f.
ἐπίσκοπος, senses of, 976
ἐπὶ σμικρῶν λόγων, 1268
ἐπισπᾶν κλέος, 769
ἐπιστάτης (ποιμνίων etc.), 27
ἐπὶ τίνι; 'wherefore?' 797
ἐπίτριπτος, 103
ἐπιχαίρω σε εὖ πράσσοντα, 136
ἑπτάβοιον σάκος, 576
ἑπτάμην and ἑπτόμην, 282
ἐπῳδαί, medical use of, 582
ἐπώνυμος, usages of, 430, 574
ἔργον = *opus est*, 12

ἔρδω, aor. of, in trag., 905
ἔρεβος, 395
ἐρειφθείς, 309
ἐρεμνὸν αἷμα, 376
ἐρέσσειν, fig. sense of, 251
Ἐρεχθεῖδαι, = Athenians, 202
ἐρκεῖος στέγη, 108
ἔρως, peculiar sense of, 693
ἐσσύθη for ἐσύθη, 294
ἐστάλην, 328
ἑστάτω, of a fixed principle, 1084
ἔστε μόλω (without ἄν), 1183
ἔστι = ζῇ, 778
ἔστι μὲν ὅτε balanced by a simple ὅτε, 56
ἐστί understood after ὅπου, 103
ἑταιρεία and ἑταιρία, 683
ἕτοιμος, without εἰμί, 813
εὖ as 2nd syll. of 3rd foot, 18
εὐάνεμος, 197
εὔερος, 297
εὐθὺς ἐξ ἕδρας, 780
εὐνᾶσθαι, of a camp, 603
εὔπειστος, senses of, 151
εὔρινος, nom., = εὖρις, 8
Εὐρύσακες, after 2nd foot of trimeter, 340
εὐρώδης, 1190
εὐρώεις, sense and usage of, 1167
ἔφεδρος, fig. sense of, 610
ἐφέστιος Ζεύς, 492
ἐφίεμαι, constr. of, 112
ἐφιέναί τινι, *indulgere*, 250: to yield up, 495
ἐφορμᾶν, constructions of, 1143
ἐφυβρίζειν with dat., 1385
ἔχειν, intrans., with πρός τινος, 319
ἔχειν μομφάν, 180: παρουσίαν, 540: θήραν, 564: ἄγρας, 881
ἐχθρῶν ἄδωρα δῶρα, 665
ἔχω with aor. partic., 22
ἔχων, ὁ, the 'powerful,' 157
ἕως μάθῃς, without ἄν, 555

Z

ζάλη, φοινία, 352
ζαμενής, 137
Ζεὺς ἐφέστιος, 492: πανομφαῖος, 998: ἱκέσιος, 1172
ζῆλος, enviable lot, 503
ζητεῖν, peculiar use of, 1054

H

ἤ as = μᾶλλον ἤ, 966
ἤ .. εἴτε, 177 f.
ἦ καί, in question, 38, 44, 48
ἦ .. λέγω; (subjunct.), in self-correction, 1312
ἦ οὐκ, crasis of, 334
ἦ που, 176
ἦ ῥα, 172
ἡδύς, of a 'welcome' person, 105
ἤθελον ἄν, 88
ἤθελον (without ἄν), of an unfulfilled wish, 1400
ἥκειν, of lineage, 636
ἦλυθον, 234
ἠράμην, 129, 192, p. 218
ἠρόμην, 248, p. 218
ἵστωσας, 515
ἠῦρημαι, sometimes midd., 615

Θ

θακεῖν, said of the ἱκέτης, 1173
θανόντες, with a cogn. acc. (τήνδε τύχην), 1358 f.
θελοντής and ἐθελοντής, 24
θεολογεῖον, 15
θεός, ὁ, in a general sense, 383
θεσμὸς ἀρχῆς, 1104
Θέστωρ, etymology of, 801
θἠμέρᾳ, crasis in, 756
θηρᾶσθαι, with inf., 2
θησαυρὸς ἱκτήριος, 1175
θοᾶν ὠκυάλων νεῶν, 710
θολερός, fig. sense of, 206
θρασύς, in a good sense, 364
θροεῖν, 'proclaim,' 67

I

ἰάπτειν λόγοις, 501: ὀρχήματα, 700
ἰαύειν, 1204
ἰδεῖν, of experience, 1418
ἰδού, ref. to a sound, 870
ἰέναι, with gen. ('shoot at'), 154
ἱεραί, as epith. of Athens, 1221
ἴθι, ἴτε, in entreaty, 843, 1003
ἱκνεῖσθαι, of coming to a certain plight, 1365
ἴλη, senses of, 1407

ἱππομανὴς λειμών, 143, p. 219
ἱπποκώμης, 232
ἴσως seldom means 'equally,' 1008
ἰών, added picturesquely, 304

K

καγχάζω and *καχάζω*, 198
καθυβρίζω, with dat., 153
καὶ (*ἐγώ*) = '(I) on my part,' 525, 1104
,, emphasizing verb, 1290
,, giving a modest tone, 345
,, in *ὅστις καὶ φίλος*, 917
καὶ δή = 'already,' 49, 544
καὶ κάρτα, where *καί* = 'and,' 527
καὶ μήν, usage of, 531, 539, 794, 1168: with *γε*, 531
καὶ πῶς . . ; 50: *καὶ ποῖον . . ;* 462
καιρόν, adverbial, 34
καίτοι . . . γε, 441
κακὸς κακῶς, 1177
κακῷ κακὸν ἰᾶσθαι, 362
καλλιστεῖα, 435
Κάλχας, etymology of, 801
καλῶς in a bad sense, 1137
κἄν = *καὶ ἐάν*, elliptical use of, 1078
κάπετος, 1165
κᾶτα, 1152
κατά follows its case, 302: and is also separated from it, 969: is separated from it, but precedes it, 155
κατά τινα (*ἐσθλός*), towards him, 1399
κατ' ἴχνος, 32
καταξανθείς, 728
κατεναίρομαι, 26
κείμενος, of the dead, 989
κείρειν φόνον, 55
κεῖσθαι = perf. pass. of *τίθημι*, 936, 1104
κελαινώπης θυμός, 954
κενός, as = 'bereaved,' 986
κίναδος, 103
κίχω, 657
κίων ἐρκείου στέγης, 108
κίων, masc. and fem., 108
κλέπτειν μύθους, 189: *κακά*, 1137
κλίνειν, to depress a scale, 131
κληζόμενος, noised abroad, 225
κληροῦχος, fig., 508
κλοπὰν ποδοῖν, 428
κλυτὰ αἰπόλια, 375
κνάπτω and *γνάπτω*, 1031
κνώδων, 1025
κοινά, adv. with dat., 577
κοινὸς ἐν κοινοῖς, 267
κολάζειν with *ἔπη* as cogn. acc., 1107
κοσμεῖν τινα, to rule him, 1103
κράτη, deeds of valour, 446: royal prerogatives, 1016
κράτος τινός, victory *in* a thing, 443
κρίνειν, to question one, 586
κρύπτεσθαι, midd., 647
κρυφείς, 1145
κτήσασθαι ὀργήν, 777
κυδάζομαι, 722
κυκλεῖν βάσιν, 19
κυκλεῖσθαι, midd., 353
κύλιξ, the Athenian, 1200
κυναγία, Doric form, 37
κύων βοτήρ, 297
κώδων (*ἡ*) of *σάλπιγξ*, 17

Λ

Λαέρτης, other forms of the name, 1
λαμβάνειν αἰδῶ, 345
λαμπτῆρες, 286
Λάρτιος, 1
λάφυρα, 93
λέγων after *ἔφη*, etc., 757
λέγω as = 'namely' (*μητρί, Ἐριβοίᾳ λέγω*), 569
λεηλατεῖν, 343
λεία, senses of, 54
λείπεσθαι, to fall behind in a race, 1245
λελειμμένος λόγων, 543
λέχος, 'bride,' 211
λεώς, plur. of, rare, 1100
λιθόλευστος Ἄρης, 254
λυσσώδης νόσος, 452
λωφᾶν, sense of, 61

M

μαιμᾶν, 50
μακρὸς πλοῦτος, 130
μᾶλλον omitted before *ἤ* (*ἐμοὶ πικρὸς ἢ κείνοις γλυκύς*), 966
-μανεῖν and *-μανής*, compounds with p. 219
Μαστιγοφόρος Αἴας, 91, p. liv

μάτην, 'insanely,' 635 f.
μαχανά, a rare form, 181
μέγα εἰπεῖν, 386
μεγάλαι ψυχαί, sense of, 154
μέγας ἦν ἄρχων = σφοδρῶς ἦρχε, 934
μέγας, implying dread, 173, 225 f.
μέγιστος φίλος, 1331
μεθεῖναι ναΐ, 250
μελανθὲν αἷμα, sense of, 919
μεληθείς in middle sense, 1183
μέλος, of a loud lament, 976
Μέμνων of Sophocles, p. 3
μέν and δέ, where no contrast is implied, 623 f.
μέν, emphasizes pron., 80, 121, 455
,, misplaced, 56, 372
,, without corresponding δέ, 56, 1299
μένος, μέλαν, of blood, 1412 f.
μέντἄν, 86
μέντοι in reflective assent, 86: after τοιοῦτος, 952
μεταναγνώσθην, 717
μετάστασις of Chorus, 813 f.
μετρεῖσθαι (midd.) = *oculis metiri*, 5
μέχρι, not μέχρις, Attic, 571
μή, δέδοικα, with subjunct. and indic., 278
μή, generic, 474, 512, 1011, 1094
,, in relat. clause when it is equiv. to a final clause, 471 f.
,, instead of μὴ οὐ, 96
,, interrog., with τις, 179
,, omitted before inf., after ἀπείργω, 70
,, with an adverbial phrase, as = protasis (μὴ θεῶν μέτα, *sc.* στάντα, = εἰ μὴ μετὰ θεῶν ἔστη), 950
μὴ οὐ with inf. after τί μέλλει, 540
μή τοι..γε, 472
μηδέν)(οὐδέν, in ὁ μηδέν, οὐδὲν ὤν, etc., 1231
μηδὲν ὤν, ὁ, 767
μηδέν, ὦν τὸ, 1275
μηδένες, οἱ, 1114
μήτηρ, used in metaphor, 174
μηχανᾶν, the active rare, 1037
μνημονεύειν with ἡνίκα, 1273
μόλις πως, 306
μομφὴν ἔχειν, 180
μοὐστί, crasis in, 1225
μῶρος, accent of, 407

N

ναίειν, of site, 597: of (temporary) presence in a place, 869
ναύλοχοι ἕδραι, 460
νέατος = 'last,' 1185
νεηκονής, 820
νέμος, 413
νεόρραντος, 30
νικᾶν, peculiar genitive after, 1357
νικᾶσθαι φίλων, 1353
νικῶν, ὁ, 1248
νιφοστιβής, 670
νόμοι, of one's usages, 548
νοσήσας, 207
νότος, 258
νύκτερος, adverbial, 217
νῦν δέ, ref. to past time, 445

Ξ

ξίφη, poet. for ξίφος, 231
ξυρεῖν ἐν χρῷ, 786

O

ō before πλ, 1220: before φρ, 751
ὄγκον ἄρασθαι, 129
ὅδε, ref. to a person not present, 990
οἆ'γώ, rare in trag., 803
οἶδα, parenthetic, 560
οἰκεῖος, self-wrought, 260, 919
οἰκήτωρ Ἄιδου, 517
οἰκτίρω, with εἰ and fut. ind., 510 f.: with inf., 652 f.
οἴμ', elision of οι in, 354
οἰοβώτης, 614
οἷος, in causal sense, = ἐπεὶ τοιοῦτος, 945
οἴως, rarer than οἷον or οἷα, 923
ὀλέθριος, with ē and ĕ, 402
ὀλέσσας, 390
ὅλοι as = σύμπαντες, 1105
ὁμιλεῖν ἐκτός, fig. sense of, 640
ὄμμα, 'face' or 'form,' 977
ὄμμα, ποῖον δηλώσω; 462
ὅπου, with ἐστί understood, 103
ὅπως, in object-clause with fut. ind., 567 f.
ὅπως, irregular constr. of, with οὐχ ὧδ' ἔχειν, 378
ὅπως | μή, divided between two trimeters, 1089 f.

ὁρᾶν as='to look for,' 1165
ὀργαὶ σύντροφοι, 639 f.
ὀργή as=τρόπος, 1153
ὀρθοῦσθαι, to prosper, 161
ὀρφανιστής, 512
ὅς=ἑός, *suus*, 442
ὅς, instead of ὅστις (μαθὼν ὅς εἶ), 1259
ὅς, with causal force, 372
ὅστις, causal (with antecedent με understood), 457
ὅστις (without ἄν) and subjunct., 761
ὅτε...δή, 167
ὅτοβος, usage of, 1202
οὐ γὰρ...; in retort, 1320
οὐ γάρ, in conditional sentences, where γάρ='for *else*,' 1330
οὐ, in indirect question after εἰ, 7
οὐ, in question, followed by μηδέ, 75
οὐ, instead of μή, after εἰ, 1242
οὔ, placed after its verb, 545: οὐ or οὐχί in a clause following the verb, 1140
οὐ μή constructions, the, p. 213
οὐ μή, with subjunct., 421 f.: strengthened to οὔτοι μή, 560
οὐδέ=ἀλλ' οὐ, 222
οὐδέ, corrupted to οὔτε, 428
οὐκ ἔστι ταῦτα, 470
οὐκ ἐῶ, after εἰ, 1131
οὔλιος, 933 (cp. n. on 931)
οὖν, in the first of two clauses, 34
οὐρανίαν ἄτην φλέγων, 195
οὐρίων, ἐξ, 1083
οὔτε, understood, 1233
οὗτος, in calling to one, 71
οὕτως, strengthening an adj., 1206
οὐχ ὥσπερ, compressed phrases after, 1386
ὄχανον, or ὀχάνη, of shield, 575 f.

II

πάθος, as='resentment,' 933
πακτοῦν, 579
παλαιὰ ἡμέρα, old age, 623
παμπήδην, 916
πάνθ'...ἁπάντων τ', 379
πάνθυτα θέσμια, 712
πανομφαῖος Ζεύς, 187
πάντ' ἀκήκοας λόγον, 479
παντᾳχῇ, ='in any case,' 1369
παντοίᾳ τέχνῃ, 752
παντουργός=πανοῦργος, 445
παπταίνειν, 11
παρά with acc., denoting a series (παρ' ἦμαρ ἡμέρα), 475
παράπλακτος, 229
παραπρᾴσσειν, sense of, 261
παρά τινι, in his estimation, 620, 924
πάραυλος, 892
πάρεστι, ref. to a trait of character, 1010
παρέχει πατεῖν (*sc.* ἑαυτόν), 1146
παρήκειν, 742
παρήχησις, 528, 807 f., 1085 f.
παρίστασθαι, sense of, 48, 92
παρουσίαν ἔχειν, 540
παρών, force of, 338
πᾶς, adverbial, 275, 519
πεῖρα, sense of, 2
πέλας, with dative, 774
πέμπειν, with double acc., 738 f.
περὶ ξίφει πίπτειν, 828
περιπετής, in passive sense, 907
περιπτυχὴς φασγάνῳ, 899
περισπερχής, 982
περιστέλλειν τάφον, 1170
περιφανῆ δείξω, 66
πέτομαι, aor. forms of, 282
πηδᾶν πεδία, 30
πῆμα ἄτης, 363
πικρός, 'to one's cost,' 1239
πίπτειν εἰς ταφάς, 1090
πλευραί, doubt raised as to, 1410
πλευροκοπεῖν, 236
πνεύματα κοῦφα, 558
πόα, as meaning 'summer,' p. 227
ποῖ βλέπειν)(πῶς βλέπειν, 1290
ποῖμναι, senses of, 53
ποῖ)(ποῦ, with βῆναι, 1237
πολύκερως, accent of, 55
πολύπλαγκτος, 'restless,' 1186
πολύπονος, ref. to war, 638
πολύρραφος, sense of, 575
πομπαῖος Ἑρμῆς, 832
πόροι ἁλίρροθοι, 412
πόρπαξ, of a shield, 576
πότερα, instead of πότερον, 265
ποῦ; 'on what ground?' 1100
πρᾶξις, 'fortune,' 790

πράσσειν τί τινι, to procure a thing for him by intrigue, 446
πρέπων, with genit., 534
πριασθαι, fig., 477
πρίειν, meanings of, 1030
πρόβλημα πόντου, 1218 f.
προβολή, as='defence,' 1212
πρόγονοι πόνοι πόνων, 1197
προδιδάσκειν, 163
προΐστασθαι (*τύχης*), 803: to confront (*τινί*), 1133
προκεῖσθαι, 'lie prostrate,' 427
προπάτωρ, 387
πρὸς αἵματος, οἱ, 1305
προσεῖναι, of an attribute, 521
προσεμβαίνειν θανόντι, 1348
προσκεῖσθαι ἄγραις, 407
προσπίπτειν, of kneeling, 1181
πρὸς ταῦτα, prefacing a command, 971
πρὸς τί; 'wherefore?' 40: *πρὸς οὐδέν*, 'without cause,' 1018
προστιθέναι (*τῷ κατθανεῖν*), 476
πρός τινι βάπτειν ἔγχος, 95
πρός τινος ἔχειν, pertain to him, 319
προστρέπω τινά τι, 831
προστρόπαιος, 1173
πρόσφθεγμα, sense of, 500
πυκάζειν, 581
πυλωρός, 562
πύργος=city-walls, 159
πωλοδαμνεῖν, 549
πῶς ἄν with optat., 388
πῶς γάρ, peculiar use of, 279
πως, qualifying *τοιοῦτος*, 327

P

ῥαχίζω, 56
ῥιπτεῖν, 239
ῥῦμα, protection, 159
ῥυτήρ, 241
ῥυτός, of sea or river, 883

Σ

σακεσφόρος, epith. of Ajax, 19
σβεννύναι, fig., 1057
σὲ δή, σέ τοι, in rough address, 1226, 1228
σεμναί, epith. of Erinyes, 837
σημαίνομαι (midd.), sense of, 32
σιδηροκμής, 325
Σισυφίδαι, 190
σκαιός, 1225
σκηναί, poet. plur., 3
σκοπός, a watchful *δεσπότης*, 945
σόν, τό, 'thy saying,' 99: 'thy interest,' 1313
σούσθω, 1414
σπεύδειν with acc. and inf., 804
σσ in *ἐσσύθη*, 294: *ὀλέσσας*, 390: *ἐξανύσσειν*, 926
στέλλεσθαι, to set forth, 328
στέφειν (*θεόν*), 93
στιβέω, 874
στόμα ἐκλύειν, 1225
στόμα, sense of, in 651
στρατηγίδες πύλαι, 49
στρατήγιον, 721
στραφῆναι with causal genit., 1116 f.
συγκαθαρμόζειν (*νεκρόν*), 922
συγκαταζευγνύναι, 123
συγκατέκταν, 230
συγκεκραμένην οἴκτῳ, 895
συγκομίζειν νεκρόν, 1047 f.
σὺ δέ, after a vocative, 1409
συλλύειν, 1317
συμβαλεῖν ἔπη κακά, 1323
συμβῆναι, probably corrupt in 1281
συμμανθάνειν, 869
συμφέρειν, 'to agree,' 431
συμφορά, sense of, 68
σύν as adverb, 659
σὺν δόλῳ, 1245
σὺν θεῷ, σὺν τῷ θεῷ, 383
συναλλάσσεσθαι, force of, 493
συνάπτειν (*ξ*), 'to embroil,' 1317
σύναυλος, from *αὐλή*, 611
συνηρετεῖν (*ξ*) and *συνηρετμεῖν*, 1329
σύντροφος, 623, 639
σύριγγες as=*φλέβες*, 1412
συσπαστόν, a stage-sword, 815
σφαδάζω, 833

T

τὰ δεινὰ ἔπη, 312
ταν ύπους, 837
Ταυροπόλα and Ταυρική, Artemis, 172, p. 221

ταφαί)(*τάφοι*, 1090
τάχ' ἂν ἴσως, 691
ταχύνειν, transitive, 1404
τε linking one clause to another, where *δέ* would be more usual, 1182
τε misplaced, 53, 654
τεθάψεται, 577
τεθηγμένη γλῶσσα, 584
τείνειν μακράν, 1040
Τελεύτας with *τέλ*, 210
τέως, 558
τηλόθεν = *τηλοῦ*, 204
τηλωπός, 564
τὴν μέν after partitive gen. *πολίνης*, followed by *τὰ δέ*, 235
τι added to *μηδέν*, 280
τί μὴ γένηται; 77
τί μήν; 668
τιθέναι, to propose a prize, 573
τίθεσθαι σπουδήν, etc., 13
τιμαί, prerogatives, 670
τιμᾶν, to respect a wish, 688
τιμὰς νέμειν, sense of, 1351
τις, enclitic, preceding its noun, 29, 468
τις in a collective sense (*οὐκ ἴσασι, πρίν τις ἐκβάλῃ* = *πρὶν ἐκβάλωσι*), 965
τις, in menacing allusion, 1138
τις with adverb. force (*ταχεῖά τις* = *ταχέως πως*), 1266
τλῆναι, τολμᾶν, of bringing oneself to do something, 411, 528
τὸ ἀπὸ τοῦδε, 'henceforth,' 1376
τοι after *τοιόσδε*, 776
τοί (Doric for *οἱ*), rare in trag., 1404
τοίγαρ, 666
τοιγαροῦν, 490
τοιοῦτος or *τοῖος*, giving the ground for a statement, 218, 251, 562
τομᾶν, 582
τὸ μηδὲν ὤν, 1275
τὸν εἰσαεί..χρόνον, 342
τὸν μὲν ἥσυο πλεῖστον χρόνον, 311
τοξότης, as a term of reproach, 1120
τόσσον, rare in trag., 185
τοῦ προσωτάτω δραμεῖν, 731
τοῦτο μέν, answered by *δέ* only, 670 ff.
τραγής, 23
τρέφειν, nearly = *ἔχειν*, 503, 644, 1124
τρίπους and *λέβης*, 1405
τροφή, mode of life, 499: *νέα*, 510 f.
τυγχάνειν without *ὤν*, 9
τυμβεύειν τάφῳ, 1063
τώς, 841

Υ

ὑμνεῖν, of trite sayings, 292
ὑπάσσειν, 301
ὑπασπίδιος κόσμος, 1408
ὑπερπονεῖσθαι (midd.), 1310
ὑπεσπανισμένον, 740
ὑποβάλλεσθαι μύθους, of slander, 188
ὑπόβλητος, 481
ὑποζεύγνυσθαι with dat., 24
ὑποτείνειν ὀδύνας, 262
ὑπό τινος βάξιν λαβεῖν, 494 f.
ὑπό τινος πορεύεσθαι, 1253 f.
ὑψίβατος, epithet of *τρίπους*, 1404

Φ

φανείς, 'made out' to be, 1020
φανοίην, 313
φάρμακον, 'corrective,' 1255
φέρειν, of tendency, 799
,, *τι*, 'to be fraught with,' 802
φέρεσθαι καλῶς, 1073 f.
φήμη, sent by a god, 998
φημί, rarely = *iubeo*, 1108
φιλεῖν ὡς μισήσοντας, 679, p. 231
φλαῦρα ἀκούειν, etc., 1323
φοινιχθείς, with blood, 110
φοιτᾶν, of madness, 59
φρενόθεν, 183
φρενομόρως, 626
Φρύγες as = Τρῶες, 1054
φωνῶ τινα, to call to one, 73
,, ,, to command, with inf., 1047 f.
φώς, opposed to *θήρ*, 300

Χ

χαίνειν ῥήματα, 1227
χαλκεύειν (said of the Fury), 1034
χάρις χάριν τίκτει, 522
χειμών, of madness, 207
χερόπλακτοι δοῦποι, 631
χερσίν, fig. sense of, = *ἔργῳ*, 1384
χθόνιος = *αὐτόχθων*, 202
χλωρός, senses of, 1064

χοροποιός, Pan, 698
χρῇς, 1373
χρηστήρια, 220
χρυσόνωτος ἠνία, 847

Ψ

ψεύδειν τινὰ ἐλπίδος, 1383
ψευσθείς with gen., 177
ψηφίζειν and ψηφίζεσθαι δίκην, 449
ψηφοποιός, 1135, p. 236
ψίθυρος, of slander, 148

Ω

ὦ)(ὤ, 372
ὠδίνειν, with dependent clause, 794
ὠθεῖν, fut. forms of, 1248
ὦμοι with genitive, 900
ὠμοκρατής, 205
ὡς, 'know that..,' 39
ὡς, limiting (ὡς ἐμοί), 395: with ἐκ τῶνδε 537
ὡς, marking intention, 44
ὡς ἄν with subjunct., 'in whatever way,' 1369
ὥσπερ οὖν, ='as *in fact*,' 991
ὥστε, twice in one sentence, 729
ὥστε=ὡς, 300
ὡς ὧδ' ἐχόντων, 281
ᾠχωκα, form of, 896

II. ENGLISH.

A

acc. after phrase equiv. to trans. verb, 191
,, cognate, 42, 255, 287, 290; with *θανόντες*, 1058 f. : with *κολάζειν* 1058 f. : with *ἥδεσθαι* etc., 1085
,, depending on *οὐχ ἕδρας ἀκμή*, 811 f.
,, double, with *περαίνειν*, 22
,, in appos. with sentence, 559, 1191, 1210
,, in *λέχος ξυνῆλθον*, 491
,, of ground traversed (as *πηδᾶν πεδία*), 30, 878
,, of pers. pron., omitted, 496
,, of respect (*δεινὸς χέρας*), 366: with *ζηλοῦν*, 552
,, resuming a previous acc., after an interval (*βοήν*, after *σέ* etc.), 1149
,, with *ἐννέπειν* = 'accost,' 764
,, with inf., where dat. could stand, 1007
adj., compound, equiv. to an adj. and subst. in genitive (*πολύκερως φόνος*), 55, 412, 631, 935
,, compound, = two distinct epithets (*δικρατεῖς Ἀτρεῖδαι*), 251, 382
,, compounded with word akin in sense to the subst. (*κακόθρους λόγος*), 138, 546, 709
,, as epithet of compound phrase (*νίκας ἀκάρπωτον χάριν*), 176, 249
,, in proleptic constr., 69
,, instead of genit. of subst. (*αἰχμαλωτὶς χείρ*), 71
,, made more explicit by an adv. phrase (*γυμνὸς .. ἀριστείων ἄτερ*), 464
adj., neut. pl. as adv., 196, 921
,, predicative force of, marked by its position, 946
,, verbal, in active sense (*δίπαλτος*), 408
adv. placed after art. and partic., 635 f.
Aeacidae, Ajax and the, p. xvii
Aeacus, descent of Ajax from, 387
Aegina, cult of the Aeacidae in, p. xviii
Aeropè, wife of Atreus, 1295
Aeschylean diction in this play, p. lii
Aeschylus, Ajax-trilogy of, p. xix
Aethiopis, the epic, p. xii
Aiantis, the Athenian tribe, p. xxx, n. 3
Ajax, the Homeric, pp. ix ff.
,, etymology of the name, 430 f.
,, legend that he was invulnerable, 834, p. 6, p. xviii
,, legend that he was slain by Paris, 468, p. 6
,, tomb of, 1167
,, cult of, at Athens and Salamis, p. xxx, n. 1
alliteration, 528
anapaest in 1st foot of trimeter, 1172: avoided, 265 : in the spurious verse 571
anapaests for Chorus, interposed in the dialogue, p. lii
antecedent drawn into relative clause, 272, 1044
,, understood (in dat.) before relat. pron., 1050
Antisthenes, speeches of Ajax and Odysseus ascribed to, p. xlviii, n. 1
aor. combined with historic pres., 31
,, gnomic, followed by pres., 674 ff.
,, imperat., 3rd pers. of, with *μή*, 1181

aor. indic., 'ingressive' use of, 207
,, ,, with ἄν, potential (τίς ἂν ηὑρέθη;), 119
,, ,, where imperf. might be expected, 502
,, ,, where we use the pres. (ἐπῆνεσα), 536, 693: in a question (εἶδες;), 1026
,, ,, with εἰ μή, in ref. to an actual fact, 1067
,, inf., representing a gnomic aor. (πεσεῖν), 1083
,, ,,)(pres. inf., 701, 940
,, partic., to be supplied from a pres. partic., 1416
Apollo, averter of evil, 187: healer, 703: a god of dances, *ib.*
Ares, god of violent death, 706: and Enyalios, 179, p. 222
Armorum Iudicium (Ὅπλων κρίσις), the, of Aeschylus, p. xxii: of Pacuvius, and of Attius, p. xlviii
arms, buried, or burned, with warriors, 577
Art, ancient, illustrates the Ajax-legend, pp. xlix ff.
Artemis Tauropolos and Taurica, 172: Agrotera and Elaphêbolos, 178
article, single instead of double (as in τὴν θεῶν ἰσχύν), 118, 774, 1146
,, emphatic (τὰν ἄπαυστον ἄταν), 1187
,, in ὁ μακρὸς βίος, 473
,, in τὰ δεινά, 312
,, place of, in ὁ λυμεὼν ἐμός, 573: in χάριν .. ἡ τίκτουσα, 522: in βροτοῖς τὸν ἀείμνηστον, 1166
assimilation of εἴ τις to the case of a partic. (εἴπερ τινὸς σθένοντος), 488
assonance, at the end of successive verses, 807 f.
Astydamas, the *Mad Ajax* of, p. xlvii
asyndeton, 60, 115
Athena and Odysseus, 14, p. xli
,, Promachos, on the Acropolis, 1221 f.
Athens, 'sacred,' 1221 f.
,, and Salamis, 202: p. x, n. 2: p. xxx, n. 1
Atreus and Thyestes, 1293 f.
Attica, burial in, denied to certain criminals, 1177
Attius, *Armorum Iudicium* of, p. xlviii
attraction of antecedent into relative clause, 1044
,, of relative pronoun into case of antecedent, 1379
augment, prodelision of, 535: at beginning of verse, 308: in 6th foot of trimeter, 557, 962

B

balance, metaphor from, 131
Bias, maxim of, 679, p. 231
Bosporus, as = Hellespont, 883
burial, refused to public enemies, 830

C

cacophony, examples of, 61
caesura, designed absence of, 855, 994: quasi-caesura, 1049
Calchas, meaning of the name, 801
Carcinus, the *Aïas* of, p. xlvii
change of scene, 813 f.
'chiasmus,' rhetorical, 994
Chorus, μετάστασις and ἐπιπάροδος of, 813 f.: division of into ἡμιχόρια, 866 ff.: number of, raised by Sophocles, 866: theory that he used only 12 choreutae in the *Ajax*, p. liii
Cnosus in Crete, 699
compound verbs, rare, 795
compression in phrases after οὐχ ὥσπερ, 1386
consecration of animals to a god, 1214
crasis of ἤ οὐκ, 334: θἠμέρᾳ, 756: μοὐστί, 1225
cremation commoner than interment in the Homeric age, 577
Cresphontes, legend of, 1285 ff.
Cretan dances, 699
curse, form of, upon a whole family, 1178
Cyllenè, Mount, 696

D

dactyl in 3rd foot of a trimeter, 340
dances of Nysa and of Cnosus, 699

dative, causal, 531, 1382: co-ordinated with causal partic., 177
,, ethic, 102, 216, 332, 733, 826, 898, 1084, 1382
,, of agent, 539, 906
,, of instrument, 501: double, one defining the other (as χερὶ .. ξίφεσιν), 230 f., 310
,, of interest (as ᾧ = οὗ χάριν), 1045, 1366
,, of manner, 46, 1392
,, of place, 191, 240, 635
,, of relation (as θεοῖς τέθνηκεν), 970, 1128
,, of respect (as κακοὶ γνώμαις), 474, 639, 964
,, possessive, a peculiar use of, 1144
,, with verbs of 'mocking at,' 153, 957
,, after αὐτός, instead of a relative clause, 687
,, after a phrase equiv. to συνέγνω, 718
dead, the, laying out of, 922: washing of, 1405
,, spirits of the, displeased by the participation of their foes in funeral rites, 1395
deliberative subjunct. (pres.), 214: aor., combined with fut. ind., 403 f.: indirect form of, 428, 514
desiderative verbs, 326, 582
Dicaearchus of Messana, p. 4, p. liv
Didascaliae, p. liv
drinking-cup (κύλιξ), 1200
Duris, the vase-painter, p. 1

E

eccyclema, 346
Ennius, the *Aiax* of, p. xlviii
Enyalios, 179
epic colouring in this play, p. lii
epithet marking fig. sense (ἔρκη κακά), 60
epithets, two, without copula, 710
Erechtheidae = Athenians, 202
Erechtheus, 202
Eriboea, mother of Ajax, 569, p. xxii
Erinyes, attributes of the, 835 ff., 1390
Erinys forges a fatal sword, 1034
Etruscan vase-paintings, death of Ajax in, p. li
euphony, disregard of, 61
Eurysaces, the, of Sophocles, p. xlvii
Eurysacidae, the, at Athens, p. xxxi

F

fearing, verb of, with subjunct. and indic., 278
fem. adj., with subst. understood, 208
fut. indic., combined with delib. subjunct., 404
,, ,, of wish (βουλήσομαι), 681
,, ,, with εἰ, after οἰκτίρω, 510 f.
fut. middle forms with passive sense, 1155
fut. optat., 727: of φαίνω, how formed, 313
fut. perf. (τεθάψεται), 577

G

genitive absol., neut. pl. of partic., 981
,, absol., with ὡς, 281
,, after adj. compounded with α *privativum*, 321, 563, 910
,, after νικᾶν, 1357
,, after verbs of 'aiming at,' 154
,, after verbs of 'speaking about,' 1236
,, causal, 41, 180: with στρέφεσθαι 1116 f.
,, defining, 135, 1076: in periphrasis (τόπος Τροίας = Τροία), 437 f.: double defining, 308 f., 465, 616 f., 732, 872: defining, combined with possessive, 54
,, objective (ἀνδρὸς ἀγγελία), 221: (ὅπλων ἀγῶνες), 1239
,, objective combined with subjective (θεοῦ βάξις σου), 998
,, of agent (φωτὸς ἠπατημένη), 807
,, of parentage (Διὸς Ἄρτεμις), 172: with art. (ἡ Διός), 401, 952
,, of place (ἐρκέων ἐγκεκλημένους), 1274
,, of quality, 1004
,, of relation, 163: with ἐπίκαιρος, 1405 f.

genitive of time, 141, 285
„ partitive (οὔτινα στρατοῦ), 424 f., 659: with ποῦ, 102: with ἐν τῷ (=τίνι), 314
„ with exclamations (οἴμοι, etc.), 367, 900
„ with πρέπων, 534
gods, sometimes visible to a chosen person, while unseen by his companions, 15: in tragic prologues, p. 213
'golden' reins, belt, etc., 847
greeting the land to which one comes, 1221 f.

H

hair, act of severing, treated as symbolical, 1179
hair, why offered to the dead, 1174
head, to veil, in token of shame, 245
hearth, the Zeus of the, 492
Hector and Ajax fight, 1283 f.: exchange gifts, 661: Hector's death, 1029 ff., p. 234
Helen's suitors, their oath, 1113
Hellespont, called Bosporus, 884
helmet used in balloting, 1286 f.
hendiadys (βοτὰ καὶ λείαν), 145, 749
heralds, attend on Homeric princes, 1115
Hermes πομπαῖος, 832
heroes, the Greek cult of, p. xxxi
Hesionè, daughter of Laomedon, 1302
hiatus at end of a lyric verse, 425: in τί οὖν, 873: after a pause, 199 f.
hoplites and light-armed troops, 1122

I

Icarian sea, 702
Iliad, reminiscences of, 500, 516, 729 f., 851: divergence of Sophocles from, as to Hector's death, p. 236
Iliupersis, the epic, p. xliii, n. 2
imperative of pres. and aor. combined, 1404 ff.
imperfect, of unfulfilled wish (ἤθελον), with ἄν, 88: without ἄν, 1400
„ force of ἔκλυε in 1234
„ in protasis, followed by aorist with ἄν in apodosis, 442 ff.
imperfect with ἄν, potential (τίς ἂν ᾤετο;), 430
infinitive of purpose (ἐφύλαξα ἀρκέσαι), 535
„ of result, without ὥστε, 786
„ aor.)(infin. pres., 701, 940
„ epexegetic, 782, 825, 1201
„ exclamatory, 411
„ linked by καί with another infin., though it has a different subject, 549
„ pres., representing an imperf. (ἄγειν=ὅτι ἤγες), 1097
„ with art., instead of simple infin., 1143
interpolations in this play, p. lvii
invocation, direct (in vocative), combined with indirect (in acc.), 856 f., 862 f.
Ionic forms in trimeters, 894
iron, tempering of, 650 f., p. 229
ironical form of vaunt (θανόντες ἀφαιρεῖσθων), 100

J

Justice (Δίκη), as an avenging deity, 1390

L

Laconian hounds, 8
Laomedon, 1302
Laurentian MS., noteworthy points of in this play, p. lv
lengthening of 1st syll. in Τελεύτας, 210
Little Iliad, the epic, p. xvi
Livius Andronicus, the *Aiax Mastigophorus* of, p. xlviii

M

masc. adj., referring to neut. subst. (as τέκνον), 985
masc., instead of fem., in a general statement, 86
Mastigophorus in the title, p. liv
Menelaüs, in Attic Tragedy, 1046
Menelaüs and Helen, legends as to their end, 839 ff.
Milton, a trait of Greek tragic style in, 1038 f.
Mysia, uplands of, 720

N

Naiads, 883 f.
names, proper, omens from, 430 f.
neuter adj., as predicate of a masc. or fem. subject (*φιλοίκτιστον γυνή*), 580
nomin. of adj. with voc. of subst., 903

O

Odysseus, character of, in this play, p. xli
Odyssey, alludes to the contest for the arms of Achilles, p. xii
Olympus, the Mysian, nymphs of, 883
optative, in a general statement, 521
,, with *ὅπως*, after an opt. of wish, 1221 f.
,, with *ἄν*, implying 'must,' 88, 186
,, with *τίς ἄν*, 879 ff.
order of words, irregular, 337 f.: 635: 1166
Ovid's speeches of Ajax and Odysseus, p. xlix

P

Pacuvius, *Teucer* of, 1019, p. xlvi: *Armorum Iudicium* of, p. xlviii
Pan, 694 ff.: as a god of dances, 699 f.
Parodos, structure of the, 134: as a mark of date, p. lii
parenthetic clause as adv. (*παλαιὸς ἀφ' οὗ χρόνος = πάλαι*), 600
paroemiac, 1416
participle expressing the leading idea, 543
,, causal, co-ordinated with causal dative, 177
,, in sing., though a dual or plural verb follows, 1386
,, instead of *ὥστε* and infin., 185
,, irregularly placed after noun with art., 337 f.
,, passive, with acc. (*ἐξημημένος ῥίζαν*), 1178
,, pres., in periphrasis with *εἰμί*, 1320
,, pres., instead of aor. partic. (*ὁ νικῶν*), 1248
participle where a verb is to be supplied from a previous sentence, 1051
,, with *αἰδεῖσθαι*, 506 f.
patronymic forms, poetical use of, 880
pause after the first word of a trimeter, though the word has no emphasis, 847
Pelops, 'Phrygian,' 1292
perfect, emphatic, 139: of immediate result, 275, 479
periphrasis (*ὄμμα πελείας*), 140: (*τόπος Τροίας*), 437 f.: with *ἔχειν*, 180, 540, 564: with *εἰμί* and partic., 1320
person, transition from 3rd to 1st, 427, 864 f.
personal constr. in *ἀρκείτω μένων*, 76: with *κρεῖσσον (ἐστί)*, 635
personification of winds, etc., 674
Philaïdae, the, at Athens, p. xxxi
'Phrygians' as = 'Trojans,' 1054
pillar as a flogging-post, 108
Pindar on Ajax, pp. xiv, xviii
plants, children compared to young, 558
plural, neuter, instead of sing., 887
,, neuter, as adv., 196, 921
,, poet., for sing. (as *ξίφη* for *ξίφος*), 3, 231, 702: in alluding to one person (*τοῖς κυρίοις*), 734
positive verb, to be evolved from negative, 1326 f.
predicative sense of adj., marked by its position, 946
prep. separated from its case (*ἐν*), 906: and also placed after it (*κατά*), 969
,, (*εἰς*), between two nouns, governing both, 398 ff.
pres., historic, combined with past tenses, 31, 1301 ff.
,, imperat., combined with aor. imperat., 1404 ff.
prodelision of augment, 535: at beginning of trimeter, 308: in 6th foot, 557
proleptic constr. (*καθεῖλεν..οἰκήτορας*), 517: (*ἀμφίπυρον..θέσθε*), 1405 f.
pronoun assimilated to predicate (*τέρψις ἥδε = τέρψις τόδε*), 114
,, in apposition with a following subst. which defines it (*αὐτὸν.. σῶμα*), 1062 f.

pronoun, possessive, with genit. (*τὰ σὰ.. θανόντος*), 1016
,, relative, causal, with antecedent understood (*ὅστις = ἐπεὶ ἐγώ*), 457
,, relative, plural, after *ποίμνη*, 235
Publilius Syrus, his version of *φιλεῖν ὡς μισήσοντας*, p. 232: version of vv. 554 and 554 *b*, ascribed to, 554 *b*

Q

question, double (*τί γὰρ παῖς, ποῦ ἐστι;*), 101 f.
Quintus Smyrnaeus on the contest for the arms of Achilles, p. xv, n. 1; p. xlix

R

redundancy of phrase, 517, 898, 992 f., 1358
relative pron., double, in contrasts (as *οἷος ὢν οἷα πάσχει*), 503
,, pron., masc., after a neuter noun, 358
,, pron. or adv., without *ἄν*, with subjunct., (*ὅστις*) 761: (*ἕως*) 555: (*ἔνθα*) 1074: (*ὅπου*) 1081
,, clause, equiv. to a final clause, 471 f.
,, clause in indirect question, referring to object of principal clause (as *ἀκούω τούτου οἷα λέγει*), 334 f., 351 f., 785, 1141
,, clause passes into an independent sentence, 458
repetition of words at short intervals, not avoided, 381, 605, 1204
,, of a word in the same verse, excused by the distribution of emphasis, 1071
,, of a verb, where the chief stress is on a partic. joined with it (*θανεῖν αὐτὸν οὔπω θέλω, πρὶν ἂν φοινιχθεὶς θάνῃ*), 110
Rhoeteum, Cape, 1167
rivers as sustainers of life, 420, 863

S

Salaminiae, the, of Aeschylus, p. xxii
Salamis, cult of Ajax in, p. xxx, n. 1
Salamis and Athens, 202: p. ix, n. 2: p. xxx, n. 1
Scamander, the, 417
scene, change of, 813 f.
scholia, noteworthy points in the, p. lvii
semi-chorus, use of, 866 ff.
shield, of Ajax, 19, p. x: means of holding the, 575, p. 227
Sisyphidae, the, 190
slaves had no *locus standi* in law-courts, 1261
sounds, harsh combinations of (as *ἔπειτ' ἐπειδή*), 61
south wind, the, 258, p. 223
Sparta, shrine of *Φόβος* at, 1076
steel, tempering of, 650 f., p. 229
subject, different, with each of two linked infinitives, 549
,, of dependent verb, as object of principal verb (as *ἀκούω τούτου οἷα λέγει*), 334 f., 351 f., 785, 1141
subjunctive, deliberative, (pres.) 214: combined with fut. indic., 403 f.: indirect form of, 428, 514
,, in dependent clause, after a secondary tense, 742
Sunium, Cape, 1217 ff., 1220
suppliants, the Zeus of, 1172: their posture, 1173 ff.
sword, theatrical (*συσπαστόν*), 815
synizesis, in *Ὀδυσσέα*, 104: in *θεός*, 489, 1129: of *-έων*, 702: of *ἕως*, 1117
synonym used, instead of repeating a word, 22

T

Tabula Iliaca, Ajax in the, p. li
technical terms poetically used, 508
Telamon, prayer of Heracles for, p. xviii: in the *Teucer* of Sophocles, p. xlvi
Teucer, the, of Sophocles, p. xlvi
,, ,, of Pacuvius, 1019, p. xlvi
Thanatos, as a person, 854
Theodectes, the *Ajax* of, p. xlvii
Thestor, the *μάντις*, 801
third actor, how used in the *Ajax*, p. liii
Thrêssae, the, of Aeschylus, p. xxi

Thyestes and Atreus, 1293 f.
Timomachus of Byzantium, his picture of Ajax, 346, p. l
Timotheus of Zacynthus, the actor, 865
title, *Mastigophorus* in the, p. liv
Titus Andronicus, ref. to this play in, p. xlix
triad of clauses, Sophoclean, 1114
tribrach in 5th foot of trimeter, 459
tripod, supporting a caldron, 1405
Troad, vegetation of, 413
trumpet, mentioned by Homer only in similes, 17
Tyndareus, oath sworn to by Helen's suitors, 1113
'Tyrrhenian,' epith. of trumpet, 17, p. 213

V

vase-paintings, the ὅπλων κρίσις in, p. xlix
vaunt, epic in tone, 423 ff.
verb, finite, substituted for a participle, 806
,, understood from a preceding sentence, 1051
verbal adj., neut., governing acc., 1140
Vergil imitates verses 510 f.
vocative of Αἴας, 89

W

women, Chorus of, when the protagonist is a man, p. xxii

Z

zeugma (ἐχάλκευσε with ref. to both sword and girdle), 1034
Zeus, father of Aeacus, 387: god of the hearth, 492: sends φῆμαι, 998: protects suppliants, 1172

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